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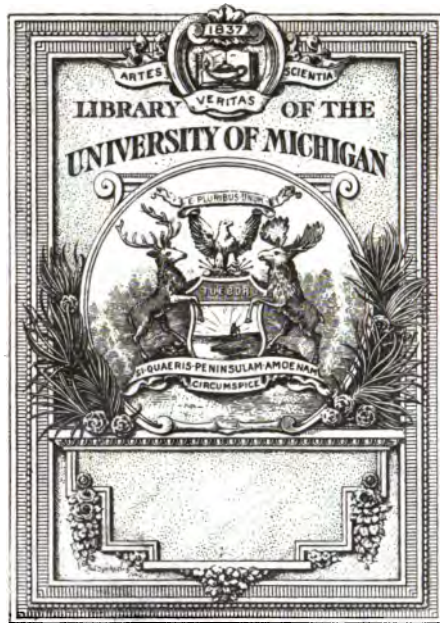
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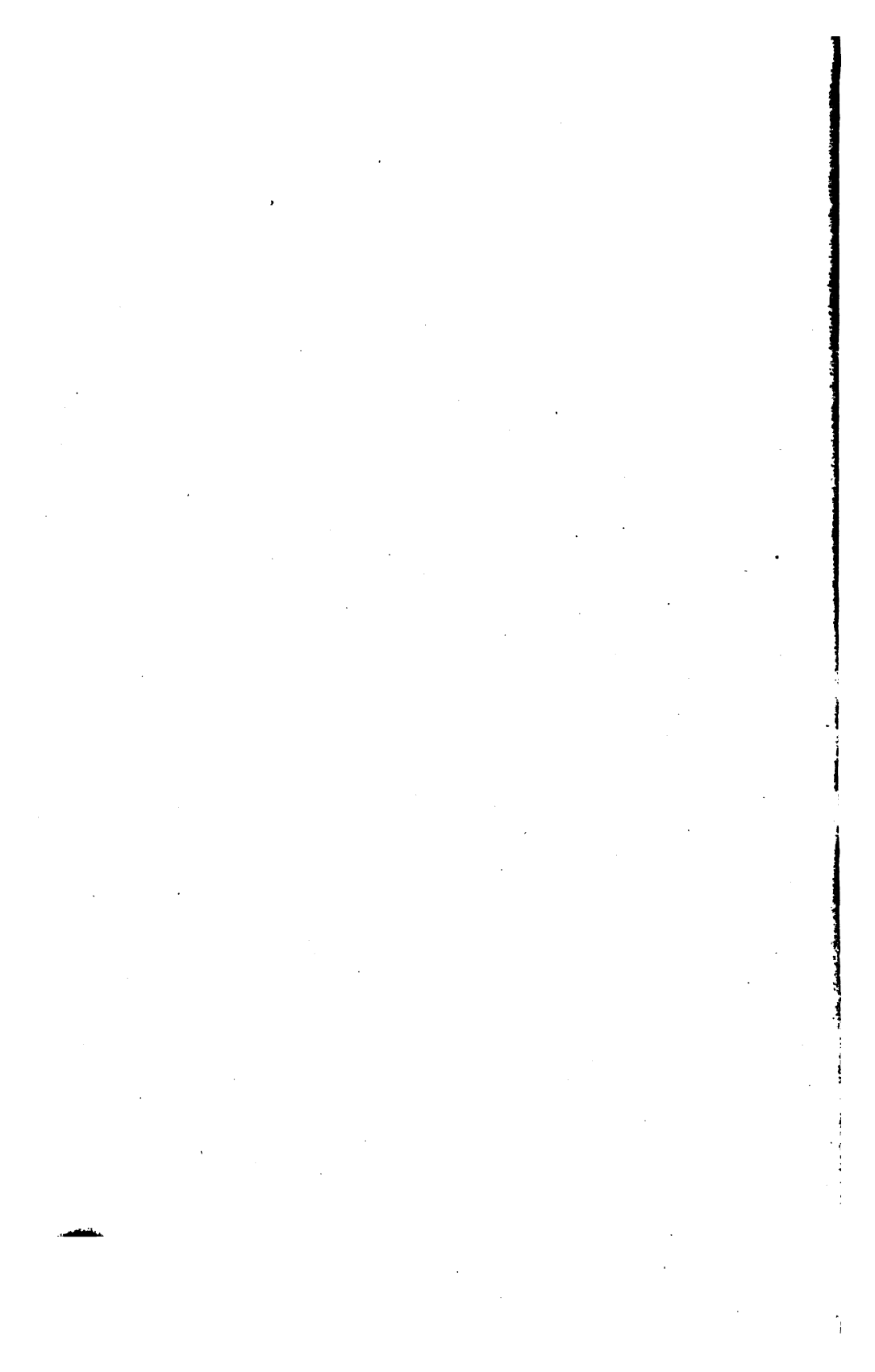
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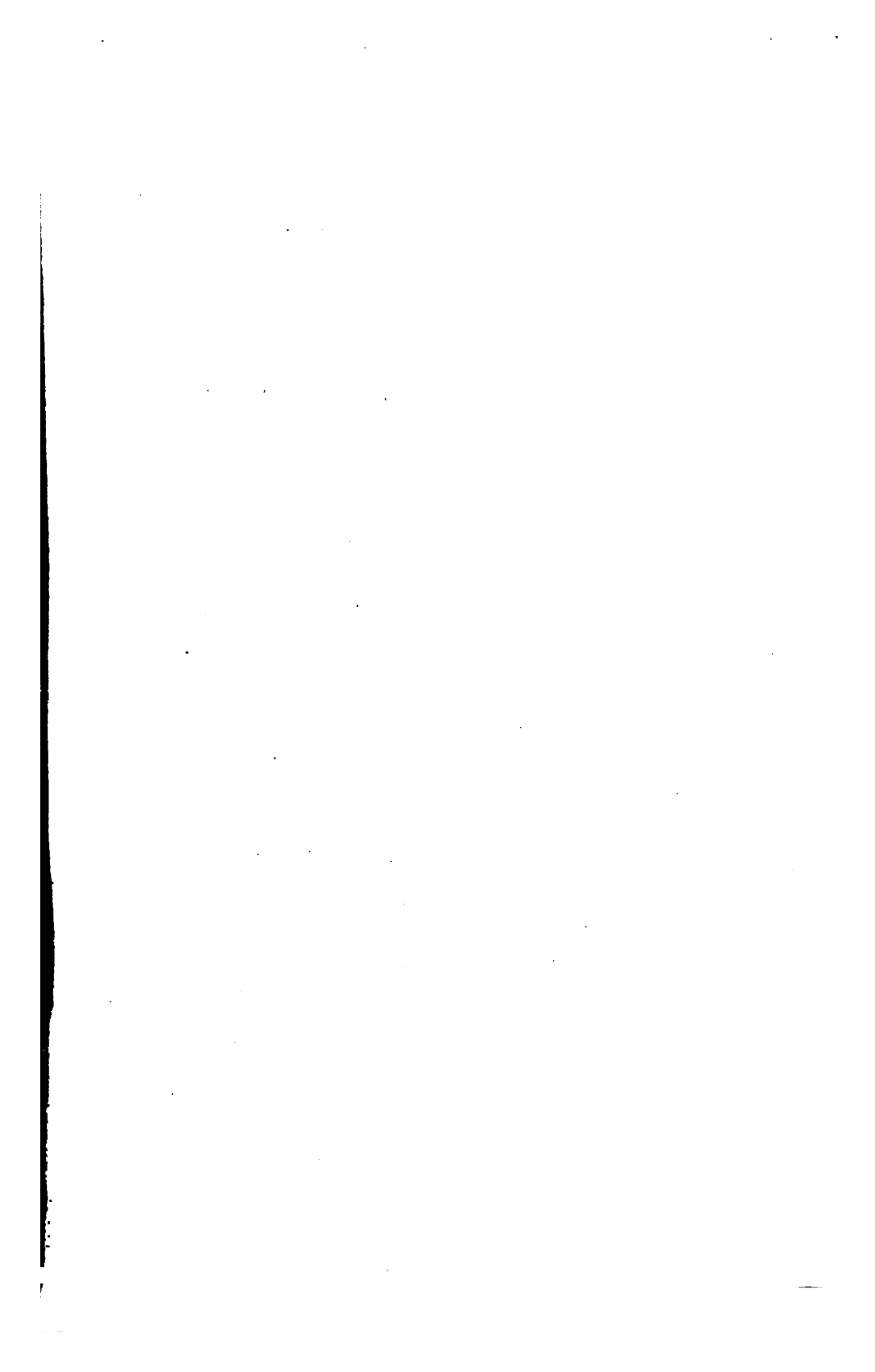
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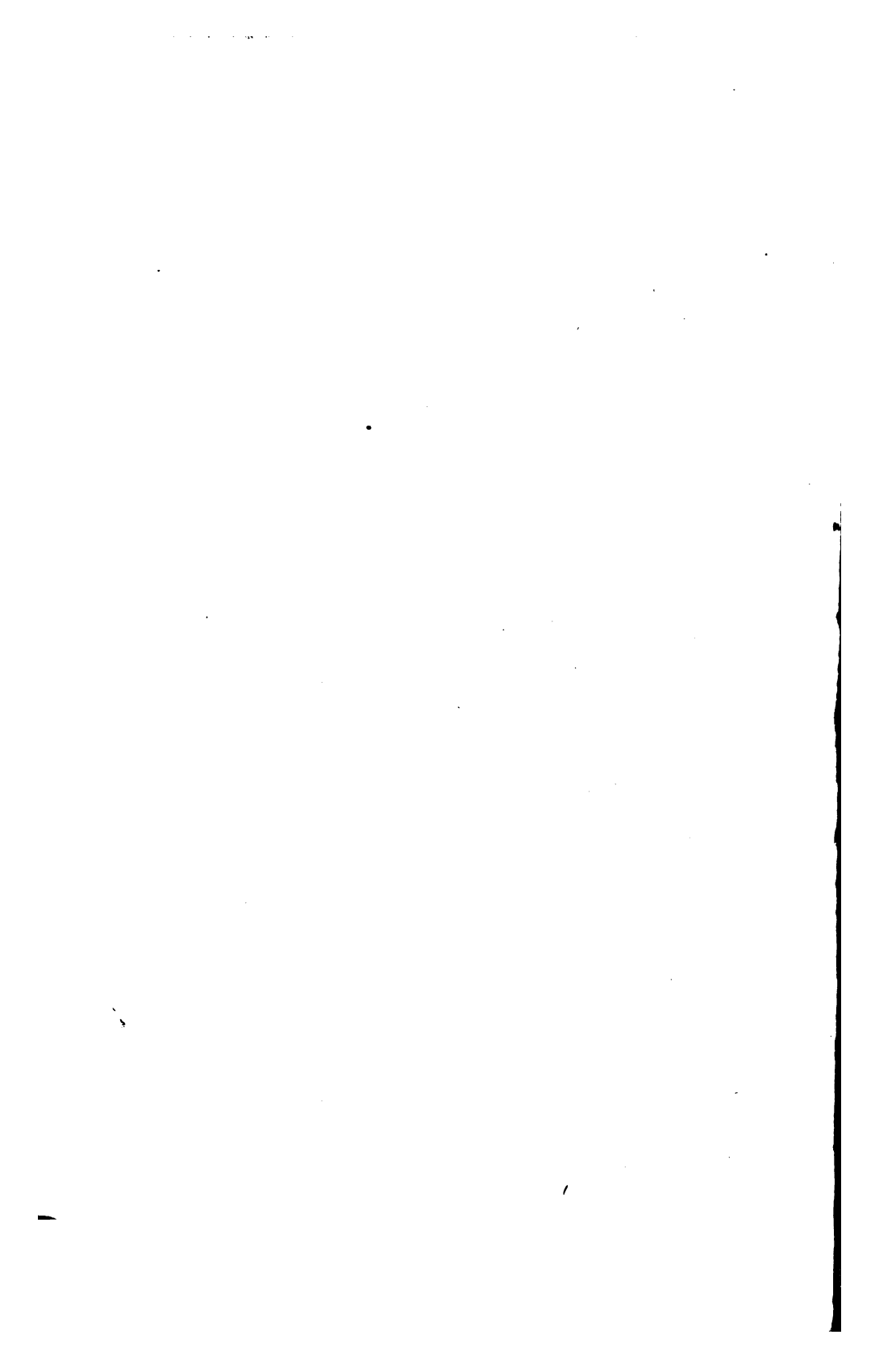
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**ALEXANDER HAMILTON INSTITUTE
NEW YORK**



Advertising

A PRACTICAL PRESENTATION OF THE
PRINCIPLES UNDERLYING THE PLAN-
NING OF SUCCESSFUL ADVERTISING
CAMPAIGNS AND THE PREPARATION
OF ADVERTISING COPY

BY

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Volume IV

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ADVERTISING

PART I: HISTORY AND SCOPE

CHAPTER I

HISTORY OF ADVERTISING

1. *Industrial basis of advertising.*—A complete history of advertising would involve a treatment of industrial development. For advertising is a result as well as a cause of that industrial growth which marks our epoch as the commercial age. One effect of the increase in the powers of production was the necessity of finding some means for disposing of the product. It is not by chance, therefore, that the industrial development of the nineteenth century shows three distinct phases, each of which grew out of the preceding condition.

The century opened with the productive power of the world greatly increased by the use of steam power and the machine. The middle of the century saw nations striving to create facilities for the transportation of the products of this increased power. The close of the century beheld the widening of the market to such an extent, and the growth of the power of consumption to so great a degree, that the producer was taxed to the utmost to devise means whereby his goods could be made known to those who desired them, and to create desire for them where none had existed before. Along with the growing consumption of goods during the last fifty

the broadest sense of the word, had its beginning soon as the earth became so well populated that competition drove the individual member of a community to do the best he could for himself. In the early stages of history the few trades and professions that existed were practiced by men who went from place to place. These, at first, had no way of proclaiming their wares except by means of verbal utterances. This method survives with the street vendor, peddler, chimney sweep and scissors grinder of to-day, who continue to make their presence known by various noises. The earliest method of gaining publicity was that of the crier who announced his goods, sometimes eloquently and always loudly.

The Hebrews were perhaps the earliest race of which we have a record, who employed this method of advertising. Their criers made proclamations in the street and market place. These announcements, however, were chiefly of a religious nature, and we have no evidence that in the most primitive times proclamations concerning secular affairs were made. From the religious crier evolved the next step—that of the announcement of festivals, games and contests by word of mouth, as was the case with the early Greeks. Later the Greek crier also announced sales. It is recorded that the Greeks were so easily offended by bad pronunciation and inharmonious sounds that the public crier was not allowed to make proclamations without the attendance of a musician who might serve as a corrector of a bad tone or an improper pitch. Sad it is that the modern crier in our streets has lost the art!

4. *Mediæval crier.*—From the times of primitive Greece and Rome down through the Middle Ages, the public crier continued to be a common medium of com-

munication, existing after the use of writing and printing became common, and even during the modern era. In England and the colonies of America, the provincial crier gave notices of objects lost or found, of weddings, christenings and funerals, and also of sales of various kinds. This custom is continued in many of the smaller European cities to-day. The mediæval tradesman was advertised by the itinerant crier who went from town to town, castle to castle and house to house, and made announcements of sales by auction of real property and of new consignments of goods from abroad. With his horn or bell he attracted attention wherever he went. Sometimes the crier was also a seller, and carried his goods either on his back or on a horse or donkey. In France, the wine criers carried with them a quantity of samples so that the prospective buyer might taste. In England men stood at their booths and shops bawling to the passersby: "What d'ye lack, sir? What d'ye lack?" The inn-keeper, too, stood on the threshold of his tavern and announced his bill of fare to any stray wayfarer who chanced to go by. A survival of this method exists among the present day "barkers" who proclaim the sideshow attractions along the "pike" or the cheap sales "down on Hester Street."

The general use of the vocal method of advertising in the early days suggests perhaps the reason for the absence of written methods. People understood the spoken word better than any other kind. Even long after the art of printing was invented it was little used for commercial advertising. It would have been as futile to have addressed a printed "ad" to the general public in the sixteenth century as it is to-day to send American catalogues of goods to the Zulus. The people who could read and write in those days were indeed scarce

and were confined mostly to the upper classes. Even the names of the shopkeepers and their occupations were more effectively announced upon the signboard in the form of a rebus than in printed letters. A bush or the picture of a bush, for example, would have served more effectively as a wine sign among the Romans than any gilded lettering of the Anheuser-Busch type.

5. *Trade-mark originally an advertisement.*—In this primitive form of advertising can be found the origin of the trade-mark, the important identification mark in commerce to-day. The skillful artisan or craftsman who had become noted for the quality of his wares found it necessary to put upon his goods a mark which would identify them to the purchaser. For even in those days it was necessary to adopt means to eliminate unscrupulous imitation of the work or design of the successful artisan. To do so, the workman or the shopkeeper placed upon his wares the same pictorial representation that he had on the sign above his door and thus his sign became familiar and his fame spread abroad.

As commerce grew and added to its diversity of products, the symbols used upon the goods became more and more numerous, until, in order to prevent confusion from similarity, it became necessary to create rules and laws concerning the devising of such symbols.

In this early stage, with very few exceptions, neither the people who bought nor the craftsman and shopkeeper who made and sold could read or write. But they could understand symbols, signs and pictorial representations, and symbols and pictorial marks were therefore most commonly used. Even to-day, the most valuable trade-mark is the one which embodies some easily recognized design.

In the present conditions of business, a product, in

order to be sold, must be brought to the attention of thousands and even millions of consumers. To the manufacturer of the product, then, a trade-mark, a recognition sign, is of supreme importance.

6. *Second phase in history of advertising.*—The next form of primitive advertising was the use of the “sign-board.” This existed along with the vocal method. Rolls of paper have been exhumed from the ruins of Thebes, upon which are written descriptions of runaway slaves and offers of rewards for their return. These sheets have lain beneath the earth for fully three thousand years, and their age proves to us that as soon as writing was invented, even in its most primitive form, it was used for the purpose of advertising. The Babylonian Code of Hammurabi and the Ten Commandments of Moses were made public by being written upon tablets of stone placed in conspicuous places. This is our earliest record of the use of the signboard. The early Greeks inscribed on sheets of lead the names of offenders who had found or stolen property. Hereon was invoked the wrath of the deities of the nether world, and the affixing of the sheets to the statues of the deities, the writers thought, was highly effectual in bringing down punishment upon the offenders. In the ruins of Herculaneum and Pompeii were discovered notices painted in black or red upon the walls announcing plays, gladiatorial shows and “warm, sea and fresh water baths.” Signs over doors, or on the walls of houses, showed that the property was to be leased or sold. In Rome book-sellers placarded their shops with the titles of new books that might there be found on sale.

7. *Use of “signs” in mediæval times.*—Signs were made use of freely in the middle ages to attract people

to the wares in the various booths and shops. Bills were posted in frequented streets announcing various sales, or the arrival of circus troops, bear baitings, and also enactments of the town councils or proclamations by the mayor. But this form of advertising was not developed any further until the last fifty years of our modern era. For a long period after the dark ages reading and writing seemed to be lost arts. As we have seen, it was much wiser, from a business point of view, for a shopkeeper to indicate the character of his business by the use of some familiar thing whose name might be suggestive of his trade, than to display the written words.

The ability to read and write has never been necessarily connected with purchasing ability, and this was especially noticeable in the days when learning was monopolized by the clergy. Thus it happened that not until the power of the press became synonymous with general education could the art of printing become the controlling power in the world of business advertising that it is to-day. For two hundred years after Caxton in 1480 printed the first poster in England—announcing a set of rules concerning Easter for the guidance of the priests of Salisbury—handwriting continued to be the chief manner of advertising. Signboards and placards were thus adorned until printing became more widely used.

8. *Use of signs to-day.*—From the crude lettering on tablets of stone and rolls of papyrus have been evolved the marvelous show-cards, "hangers," posters, bill-boards, and electric signs of to-day. We might even include the ingenious window displays of the great American department stores and the unique advertisements of "Heinz's 57 Varieties."

9. *Early newspaper advertisements.*—From 1524 until a few hundred years later, pamphlets were printed in Europe at irregular intervals. The first one was produced in Germany, but France was the first nation to publish a newspaper advertisement of a commercial nature, and this appeared in the *Journal Petites Effiches*.

In the British Museum is preserved a German news-book of 1591 which contains a notice advertising a certain book. The book described an unknown plant which had been discovered in a certain town. It was believed that such a discovery was a warning of divine wrath to wicked mortals in general, and the advertisement refers to this idea, commending the reading of the book. Other early newspaper advertisements were of books. The first commercial and miscellaneous advertisement was printed in a Dutch newspaper in 1626. In different type from the rest of the paper this gave notice of a sale by auction of such articles as sugar, pepper, ivory, etc.

With the introduction into England in 1658 of tea from China, many advertisements appeared in the early newspapers commending the new beverage to the people. Even in those days all new combinations of food and drink were recommended as a cure for many ills, and this was particularly true of tea, and also of coffee which had been introduced a few years earlier. It will be interesting to note the following quotation from a printed handbill published in the seventeenth century and preserved in the British Museum. After a description of the berry and instructions as to its preparation for the delicious beverage, coffee, with advice as to when and how to take it, the handbill goes on:

The quality of this drink is cold and dry. . . . It much quickens the spirits, and makes the heart lightsome; it is good against sore eyes, and the better if you hold your head over it and take in the steam that way. . . .

It is excellent to prevent and cure the dropsy, gout, and scurvy. It is known by experience to be better than any other drying drinks for people in years, or children that have any running humours upon them, as the king's evil, etc. . . .

It is observed that in Turkey, where this is generally drunk, that they are not troubled with gall-stone, gout, dropsy, or scurvy, and that their skins are exceeding clear and white. It is neither laxative nor restringent.

Made and sold in St. Michael's Alley, in Cornhill, by Pasqua Rosee, at the sign of his own head.

From this time on, with the gradually improved methods of printing, the newspaper began to be used more and more for advertising purposes. In 1682 the *City Mercury* of London displayed a list of advertised articles quite as promiscuous as the cross-roads grocery store of to-day. This collection included among other things Scotch coals, feathers, masks, leather, painted sticks, quills, onions, pictures and ox-guts. Despite all its imperfections this paper foreshadowed our modern methods, and to the editor, Mr. John Houghton, belongs the credit of introducing a new era in advertising history. He made it clear, for the first time since the establishment of the first weekly newspaper in England in 1622, that the newspaper had other functions than the mere printing of current news.

10. *Early newspaper advertising in America.*—The first newspaper venture in the Colonies in 1690 was short-lived. This publication, entitled *Publick Occurrences both Foreign and Domestick*, was succeeded in 1704 by the *Boston News Letter*, a weekly. It was

forty years, however, before this paper had a circulation of 300 copies. It may be easily surmised that advertisements did not figure largely in the newspaper business of those days. Not until the appearance of *The Independent Gazette* in New York in 1787 did it become evident that newspaper advertising was a valuable means of spreading trade information. The second year of its publication was marked by a list of thirty-four advertisements. Before this, the most common advertisements in the colonies, as well as in England, were announcements of runaway slaves, servants or apprentices, with a full description of their defects or beauties, and the offering of rewards for their return. Sometimes there were notices of a sale of negroes, and in the same advertisement perhaps would appear the announcement that some articles of dress and various goods were also to be disposed of. "Two very likely negro boys," reads one, "and also a quantity of very good Lime-juice to be sold cheap."

Ship arrivals and departures in these early days were frequently advertised. The following is a good illustration of a typical announcement of a recently arrived cargo. It appeared in a *Boston Chronicle* of 1768:

Just imported in the Ship Thames, Captain Watt, from London, by

SAMUEL FRANKLIN

At the Sign of the Crown and Razor, South-End, Boston: Best Razors, Pen-Knives, Scissors, shears, shoe tacks and stamp awl blades, teeth instruments, lancets, white and yellow swords and sword belts; case knives and forks; ink powder and sealing wax, files and rasps; horse fleams; bone and curling tongs; brass ink pots, horn and ivory combs; white, yellow and steel

shoe and knee buckles ; gilt, lackered and plated coat and breast buttons, snuff boxes, and a few second-hand hats, etc., all very cheap.

N.B. Razors, pen knives and scissors ground, scabbards made for swords and bayonets, case-knife and fork blades made at said shop.

The chief virtue of these announcements was their straightforwardness and absolute simplicity.

11. *Benjamin Franklin's method of advertising.*—But opportunities such as exist in the field of advertising could not go uncultivated for any length of time in the days of Benjamin Franklin. No one knew better than he how to conduct an advertising campaign, and the following story told by Edgar W. Coleman in his book on "Advertising Development" is one of the best in the history of advertising:

When Franklin decided to publish Poor Richard's Almanac, one of the problems he had to meet was the opposition of an existing almanac published by a certain Titian Leeds. The latter annual was an established and well-known institution and so presented no mean obstacle in the path of a new-comer. Franklin decided that the most sure means of ridding himself of this opposition was to have Leeds die, so he killed him—not by any brutally murderous method, but by the blandly scientific method of the printed word. It was then, as for long afterward, the custom for almanacs to predict the weather for the year to come. Franklin went further than this and gravely predicted the death of his dear friend Titian Leeds. He stated that Leeds was to die October 17, 1733 ; but made it appear that Leeds himself—while agreeing as to the month and year—believed the actual date would be October 26.

Of course there had really been no such discussion or agreement and when Franklin's almanac appeared Leeds was furious.

He raved and called Franklin so many kinds of a liar that people flocked to buy the new almanac, just to find out what the fuss was about, which, of course, was just what Franklin had hoped for. He was too wise, however, to spoil the thing by permitting himself to be lured into any discussion of the matter, but just shook his head, with a deprecating smile, and let Leeds do all the scolding.

When Leeds brought out his next almanac he called gleeful attention to the fact that the year had gone by and he was still alive, but Franklin was not fazed a particle. He gravely insisted that Leeds would never have used such language as had appeared in the almanac now published under his name and persisted in his contention that the prediction had been fulfilled and Leeds was actually and positively dead!

What was the poor man to do with such an imperturbable adversary? He gave up the losing fight, concluding to find some better use for his time and energy than to serve as an advertising puppet for Franklin's uses; and his almanac soon passed into oblivion.

CHAPTER II

LATER DEVELOPMENTS

12. *Effect of industrial revolution on advertising.*— Advertising at the close of the eighteenth century had not reached the dignity of a business policy. It was nothing more than a conglomeration of occasional and spasmodic announcements, just as all business, at that time, was intermittent and irregular.

All through the centuries the slow and tedious hand processes of manufacture had produced only with difficulty a supply of wares sufficient to cater to the whims of the luxurious and the desires of the wealthy, leaving the lower classes largely to supply their own needs by home-made products. Moreover, the producing units, distributing their goods only through a very small territory, were too minute to be significant; nor had there been any creation of markets, or any steady production for steady wants.

The industrial revolution which began at the close of the eighteenth century made it possible to turn out a thousand times the former quantities and at a fraction of the old costs. The use of machinery, which was the initial cause of this revolution, stopped the worker from performing the diversity of work formerly undertaken by him.

Thereupon it became necessary to teach the worker to use the thousands of manufactured articles which he had previously gone without. It became necessary to show him how to get value out of them and thus to replace, by

buying, the service he had formerly accomplished for himself.

Furthermore, it became necessary for the manufacturing units—increasing rapidly in size—to come into more intimate contact with the user of the goods. It was no longer possible to depend upon the merchant to do the selling; the investments in manufacturing were so heavy that the sale of goods could not be left to the caprice of some outsider.

Markets for the enormous surplus of manufactured goods had to be found. People had to be taught to buy those things which formerly they had either made themselves, or had not used at all. Moreover, it was necessary to encourage discrimination between the different commodities on the market. Thus it came that publicity became a necessity as a means of publicly announcing the service that could be obtained. It was then that advertising, as we know it to-day, was brought into use. At first the advertiser moved slowly and cautiously, though he made rapid strides in his methods of production and machinery. He is only now making up for his early timidity.

13. *Problem of the nineteenth century.*—As the chief question of the eighteenth century had been how to solve the problem of production, so the nineteenth century had its problem of raising the standard of living of “the people,” and the consequent increase of consumption. The force which was to accomplish this was advertising; and viewed in this light, we must consider advertising one of the great economic and social factors in our industrial advancement. If we accept as true that the progress of individuals and nations is measured by the new need acquired, advertising should be

classed chief among the means by which human progress has made such strides in the last hundred years.

14. *Advertising more than mere publicity.*—The essential nature of advertising is seen in the industrial development of the last century. If advertising were mere publicity, we could describe its development by reciting the achievements of the printing press; but it is more than that, for publicity ends with the making of an announcement, while true advertising just begins at that point. Advertising seeks to convince the prospective purchaser, and while it is dependent upon the printing press as a physical agent in producing results, it gets its true impulse from those economic conditions which have given us greater power to produce than to consume. These conditions are found in the industrial organization which has widened the market and scattered consumers, and in the improved methods of communication that have quickened the pace of distribution and exchange. When the true relation of advertising to industry is comprehended, it is not difficult to see the reason for the various methods employed at different times and places.

15. *Adaptation of methods to conditions.*—Thus at various times a variety of advertising methods were adopted to meet the pressure of economic forces of consumption and exchange. One of the best methods, illustrating the progress of advertising, is the use of newspapers and periodicals. These mediums have responded to the demand for abundant and attractive notices, and for quick and timely and widespread distribution. The changed attitude of the newspaper toward advertising is plainly seen by comparing the two following announcements. The first is from *The London Gazette* of 1666, which is credited with being

the first paper to use the word "advertisement" as a heading:

Being daily prest to the Publication of Books, Medicines and others things not properly the business of a Paper of Intelligence, this is to notife, once for all, that we will not charge the Gazette with Advertisements, unless they be matters of State.

Contrast the indifference and hostile attitude of this early notice with the following notice which appeared in a prominent paper of the western United States, announcing that,

The most local advertising—*that* is the real test of a newspaper. Its local advertising is a sure indication of its local influence.

During January, 1910, the ——— carried 20 per cent more local display, and during the month of February, 30 per cent more local advertising than any competitor.

Surely advertising has come into its own at last!

16. *Early magazine advertising in the United States.*—The history of the magazine's attitude is much the same, except that it emphasizes more forcibly, if possible, the recency in which this new force has entered the calculations of business men. *Harper's Magazine* inserted its first advertisement in 1864. The July number of that year contains eleven advertisements, and although the cuts and the arrangement of the matter are crude, nevertheless some of the "ads" disclose a shrewd appreciation of the purpose of their composition.

Some of our modern composers of "reason-why-copy" might study with much profit the old advertisement then displayed of "the universal clothes wringer." Not for a moment is the reader left in doubt of the extra and unusual specialty—"the patent cog-wheel

regulator." And it might be questioned if modern terseness and forcefulness have really improved upon the closing paragraph of this advertisement. It states that "A child can wring out a tubful of clothes in a few minutes. It is, in reality, *a clothes saver! a time saver! and a strength saver!* The machine *pays for itself every year* in the saving of garments!" Combine with this a strong testimonial from no less a person than the wife of Henry Ward Beecher, dated in 1861, followed by another from the noted preacher himself, dated three years later, stating that he is "authorized by 'the powers that be' to give it the most unqualified praise, and to pronounce it an indispensable part of the machinery of housekeeping." Is not this sufficient proof that the use of the psychology of advertising has not been the exclusive possession of our latter day scholars?

17. *Growth of magazine advertising.*—But *Harper's Magazine*, like *Scribner's*, which started its "guide to buyers" in 1872, did not materially increase its advertising from year to year until within the last twenty years. A comparison of the advertising space of *Harper's Magazine* of a recent year, with the total space given to this feature for a series of years after it had adopted its new policy in 1864, discloses the fact that more space is now used than during the twenty-four years from 1864 to 1887.

In 1868 the magazines were not considered of much value to the advertiser. There were no figures to show what this value really was, nor was there at that time a solicitor of magazine advertising in the United States.

It is said that up to the time of the Civil War the E. & T. Fairbanks Company had used the largest advertisement. This was published in the *New York Tribune* and cost the advertiser \$3,000. If this be com-

pared with the appropriations for advertising by some of the merchants and manufacturers to-day, it will be seen how the attitude has changed in respect to this important factor in distribution. It is said that Pears, Ltd., of London, appropriates £1,000,000 or \$5,000,000 a year for its advertising, and there are a number of other specialized products on the market, such as Uneda Biscuit, Royal Baking Powder, Grape Nuts, Fairy Soap, Gold Dust, Swift's Hams and Bacon, Spearmint, Sapolio, Armour's Extract of Beef and Ivory Soap, which are advertised in America to the extent of from half a million to one million dollars a year each.

According to the figures compiled by one of the leading advertising journals, there are approximately 6,000 national advertisers in the country and about 2,000,000 local advertisers, though it is admitted that this latter figure is only an estimate. Together these spend many millions of dollars a year. A computation made in 1913 based upon an investigation of the advertising and circulating conditions of thirty-nine of the leading monthly magazines shows an aggregate circulation of over 45,000,000 copies a month, capable of putting an advertisement into the hands of 1,200,000,000 readers; and this, too, at a cost of only \$30,000, or at the rate of two thousandths of a cent for each reader. The amount paid by the purchasers of these magazines was \$50,000,000, for which they received 50,000 pages of advertisements and 66,000 pages of text.

In computing the amount received by the publishers, it was found that \$68,000,000, or \$18,000,000 more than came from sales and subscriptions, was contributed by the advertisers. This fact indicates the rapidity with which advertisements are becoming the all important factor in publishing, so far as the magazines are con-

cerned; but if we accept the opinions of the leading journalists, advertising is of even more importance in the case of weeklies and dailies. In the former, the receipts from advertising are often four times as much as the receipts from sales and subscriptions, while in the latter the difference is even greater.

One large evening paper of New York credits 90 per cent of its total receipts to advertising. How recently this condition of affairs has arisen is shown by the fact that thirty years ago the receipts from subscriptions and sales of all the American periodicals exceeded the advertising receipts by \$11,000,000. Ten years later they were about equal. To-day the advertising exceeds the other receipts by over \$100,000,000. Says Mr. Hamilton Holt:

No wonder that the man who realizes the significance of all these figures and the trend disclosed by them is coming to look upon the editorial department of the newspaper as merely a necessary means of giving a literary tone to the publication, thus helping business men get their wares before the proper people.—The tremendous power of advertising is the most significant thing about modern journalism. It is advertising that has enabled the press to outdistance its old rivals, the pulpit and the platform, and thus become the chief ally of public opinion. It has also economized business by bringing the producer and consumer into more direct contact, and in many cases has actually abolished the middle man and drummer.

The effect of advertising has not been limited to the pages of the magazines, but is also seen in the changes which the organization of the publishing business is undergoing. In order to handle advertising on a large scale economically, the tendency of periodical publishing is away from the one magazine published by one house

and towards the many magazines published under the same management.

18. *Advertising and postal receipts.*—A relationship that is seldom considered—that, namely, of advertising and the national government, is growing to be of great importance from the point of view of postal rates and postal deficits. The recent attempt of the government to increase the rate of postage on second class matter has brought out the fact that the cost of carrying the magazines through the mails cannot be considered entirely apart from the effect which the magazines have, through their advertisements, upon the creating of first-class mail business.

As an example of how advertising creates a demand for postage stamps, the case of a large mail order house may be cited. "Our business," says the president, "is derived entirely, either directly or indirectly, from our magazine advertising. During the year 1909 we paid the post office department, for carrying our first, third and fourth class mail matter, the sum of \$433,242."

Another example is furnished by the manufacturers of a medium priced shoe which is sold by a number of retail stores throughout the country. The magazines were used to gain a national publicity for the goods and to bring buyers into these stores. Incidentally, the home factory was mentioned as being willing to fill orders by mail. Thus a large correspondence was built up, of which the average annual increase alone during the last three years involved 264,000 first class letters—a minimum postage of \$5,280.

Another big postage bill was incurred incidentally by a soap company which used a page advertisement in one magazine one time. This brought more than 30,000 letters. The first-class postage on these and the answers

to them aggregated more than \$900. The charge for carrying that page of advertising through the mails at the second class rate was about \$120. This shows what a large percentage of the first class postage sales, out of which the postal department claims to make up the deficits due to carrying periodicals other than daily newspapers, is caused by magazine advertising, directly or indirectly.

The different sources of stamp buying created by the magazine publisher may be outlined as follows:

Copy from advertiser to publisher.

Proofs from publisher to advertiser.

Bills from publisher to advertiser.

Remittances from advertiser to publisher.

Answers from readers to advertisers.

Letters from advertisers to readers (sometimes three or four follow-up letters).

Orders from readers to advertisers (in many cases containing postal money orders).

Mailing of goods from advertisers to readers.

Bills from publisher to subscriber.

Remittances from subscriber to publisher (in many cases by postal money order).

Letters soliciting subscriptions.

Premiums to subscribers.

Miscellaneous correspondence, etc.

CHAPTER III

PRESENT SCOPE OF ADVERTISING

19. *Lack of proper definition.*—The word advertising has been used to express so many different conceptions, including so many different items, that it becomes necessary to determine its general scope and application before considering the character of its service or its technical details.

To a considerable portion of the business men of America, advertising means only those items of publicity belonging to periodical mediums; to others it takes in all forms of sales publicity except the actual work of personal selling. Neither classification is precisely correct. On the other hand, it is probable that any general definition broad enough to include everything that is commonly included under "advertising," would be impossible of restriction to the narrow limits at times required. There are, however, certain items which practically all business men unite in calling "advertising." Some of these are: announcements in periodicals, on billboards, handbills and letters of a general character sent out to a number of people. All these forms represent an attempt to reach the consumer, or customer, in mass, using the same sermon, the same text and illustration for the whole public.

It may be stated, therefore, that advertising represents that part of the process of selling which can be accomplished by appealing to consumers or customers in mass, no matter what means are taken to do so. Many of the methods now included in advertising, and

properly so, were used as a part of selling before the word advertising was applied to them. But the last fifty years has seen a specialization along advertising lines, with the result that much of the service formerly regarded as part of the salesman's or salesmanager's work has been transferred to the advertising specialist.

Regardless of this fact, the fundamental distinction between advertising and personal selling is the difference between mass and unit treatment, and this difference gives rise to the variations in the points of view held by the practitioners of the two branches.

20. *General limitations of advertising.*—It follows from this definition of advertising that there are definite limitations to its value and usefulness in connection with business, just as there are definite limitations to the value of machine work in manufacturing.

There are some things that, on account of the delicacy of treatment required, cannot be trusted to the most sensitive piece of machinery, but must be finished by the hand of a skilled craftsman. There are many things in the field of selling that are too delicate for the mass treatment accorded to them by the advertising man and that require the salesman's personal touch to bring them to a successful conclusion.

Advertising is limited by its own advantages to certain definite functions in certain fields. Its usefulness varies with the character of the product, the customer or the purchase unit. It varies with distribution, with the character of the buying habit and with the extent of the territory. Above all, it varies with the attitude of mind in the consumer with regard to associations of the products. No two cases are exactly alike, but all will come within one or two general classes which define the status of advertising in relation to personal selling.

There are some cases where machine work is of so little value that it could be dispensed with, almost without being noticed. Similarly, there are cases in selling where personal selling represents such an important factor in relation to the total operation that advertising can be dispensed with and the difference hardly be noted. Again, there are other cases where advertising does all or most of the work, so that the personal selling effort is unimportant from the standpoint of service value.

21. *Efficiency of advertising.*—It is evident that advertising is not something definite, which can be valued by certain measurements. It is rather a combination of many factors, each of which is modified in turn by attendant circumstances, so that the ultimate result involves the solution of some very complex problems. This is true of advertising, whether applied to any particular business or to industry as a whole. The difficulties of the case are by no means lessened by the fact that the elements which enter into the marketing process have been subject to very little investigation.

Some general consideration may be given, however, to the general efficiency which obtains and to the need for further investigation, so that this shall be properly and reasonably measured.

Efficiency, as the word is understood by the engineer, is the difference between the theoretical capacity of a unit and the amount of work actually performed. This implies the existence of a standard of theoretical capacity which can be applied to the proposition in measuring its value.

Nothing of this kind has ever been applied to the sales end of business, particularly to the advertising work. In some instances arbitrary quotas for salesmen have been established, but these are in no degree com-

parable to the efficiency values demanded for true comparison.

In only one department of selling activity (advertising) has any attempt been made to consider the efficiency, and it must be stated that the result is very disappointing. The fact of the matter is that advertising is still at a low degree of efficiency and succeeds, not because of its efficiency, but because of the minute unit cost in comparison with every other method of sales work.

Consider the case of a publication with 100,000 readers producing 3,000 replies and 300 sales. Such a result is a remarkable one viewed from the general averages of practice, and yet it represents only ten per cent efficiency of orders to replies. The efficiency of revenue might be less if the article in question were a low-priced one and the orders represented small amounts.

Advertising, in common with other forms of selling work, lacks efficiency. Its value is undoubted, because of its small cost, but it is as yet very low in actual amount of work accomplished in relation to its potentiality.

There are just reasons for this low efficiency. Advertising has been the subject of much suspicion on account of the character of some of its exponents; it has frequently been used without regard to its applicability; and it has scarcely been analyzed. This means, of course, that investigation of advertising, and indeed all measures looking to its analysis, will amply repay the investigator and are of the utmost importance.

22. *Advertising responsible for changed marketing ideas.*—As a matter of fact, this analysis of advertising is being undertaken at the present time, and as a result of the material brought to light, the whole idea of selling

is undergoing a radical change. This was to be expected; it is impossible to introduce profitably a new force into a business, or a branch of business, without a readjustment of all old methods.

The nail manufacturer, who swaged and stamped nails by hand, also calipered, measured, assorted and boxed them by hand. When he acquires a nail machine capable of turning out many thousands of nails per hour, and an engine to run it, he must needs add a measuring, assorting and boxing machine to keep pace with the other improvements. Advertising, applying to selling the same bulk methods, requires a readjustment of many marketing ideas in order that the greatest value may be secured from the newer methods. Like all mass methods of work, advertising is bounded by greater limitations, is less flexible and is less subject to change than personal selling. For this reason factors which assumed little or no importance before the introduction of advertising become of great moment afterward.

Policies must now be fixed and defined, claims, agreements and other items determined; packages must be considered from an entirely new viewpoint. Where it was intended to sell the goods only by the slow and private process of personal salesmanship, things could be muddled through and changed from time to time as they were proved to be wrong. When, however, it is determined publicly to state the claims, arguments and policies, to exhibit the package in the public prints with all the finality and vitality of the printed word, it becomes important that every possible factor shall have been considered and weighed in order that no adverse point shall militate against the success of the public campaign.

It is obviously just as possible to produce a dislike of

an article by wrong methods of publicity, as it is to create a favorable impression by right methods. Complete analysis of the whole situation, therefore, is a necessary step towards advertising efficiency.

23. *Advantage of written over spoken word.*—When the proper analysis has been made, however, advertising is found to possess qualities entirely different from those within the scope of personal selling, and those qualities so amplify and round out the selling plan as to add materially to its efficiency without regard to commercial factors.

Not the least of these factors is the advantage of the written over the spoken word. The intonation, inflection and emphasis which add so much to the meaning of the spoken word, also take away from it the fixity which belongs to cold type. Where business was done and goods were sold by word of mouth methods entirely, a certain want of belief and a certain suspicion naturally attached. Since they were not recorded, statements were consequently, it was felt, not without exaggeration. This same impression is evidenced by the fact that where a man's word can be taken without reservation it is thought a notable thing even to-day. To say that "His word is as good as his bond," is to express an unusual compliment. On the other hand, the tendency of the mind is in general to credit the printed word with almost a full measure of belief. It is only after considerable reasoning that suspicion may enter in and change this condition. The first impression of any written, or printed, word is one of truthfulness. This is logical of course, because the written and printed word has a definite meaning; this meaning is not altered or influenced by inflections and intonations. This meaning in fact may be limited at law because of this char-

acteristic. Furthermore, it is a permanent record and can be brought up at any time to confront the man who wrote it.

A peculiar measure of belief, however, attaches to the printed word because of the fact that it has been used largely, primarily, and in the majority of instances to convey accurate and concrete information; to convey news and to convey impressions, all of which had values of their own either as an accurate representation of facts or as statements made with a full measure of sincerity. This work of the printed word, which even to-day remains most important, has invested it with a measure of veracity and reliability which belongs to language applied in no other way. In consequence, the advertiser is obliged to measure his business from an entirely different standpoint when he wishes to take advantage of the potential force of the printed word. It can readily be seen that on account of its peculiar nature, advertising will perpetuate the errors of business just as readily as it will perpetuate its advantages.

Furthermore, because of the fact that its values are not influenced by personal idiosyncrasies and by the fluctuations which arise from contact with an individual in a personal way, it is affected by mistakes which are apparently of little importance in the old method of word-of-mouth selling. It may not be a very serious matter to put your goods in a package which is not entirely convenient when you start to sell it through a few salesmen to a few people. Mistakes can be rectified in these cases at a later period without causing any very great deal of trouble. Where, however, you wish to introduce this package to several million people at the same time with the idea of rapidly acquainting them with it and to an extent that will make it one of

their familiar sights, it is of vast importance that the package should represent as nearly as possible the acme of convenience. It will be just as easy to familiarize those millions of people with the mistake in your package as it is to acquaint them with the value of the goods which it contains, in which case, instead of making several million customers, you may succeed in eliminating them from your possible patrons altogether.

24. *Advantage of mass appeal.*—No public opinion can be formed in favor of any commodity, any method of doing business, or other item in the operation of business affairs, unless the public has been informed about the matter. The salesman, conducting his work as one individual transacting private business with another, is unable to influence public opinion as such either for or against the service which his company has to offer. In any event the number of people upon whom he calls is a small minority of the total population and usually represents but a small fraction of the total number of users.

The amount of money now represented as investment in the equipment of a single manufacturing unit makes stability and permanency the most desirable item of profit. Only by a continuous, profitable business can an adequate return be made upon the investment. The stability of any business has always been dependent in a large measure upon governmental expediency or public opinion, and—now that the importance of manufacturing units is affecting the lives of thousands of people—the dependence upon public sentiment is even greater.

Under these conditions the mass appeal as it is made publicly in advertising is the only method calculated to create a general body of opinion or sentiment in regard

to any product of manufacture. The extent to which this is possible is illustrated by the use made of a trade-mark by a cartoonist as illustrated by the following extract from *Printer's Ink*:

"I believe the circulation of the papers running these cartoons will run as high as 5,000,000 a day." Says G. H. E. Hawkins, advertising manager of the N. K. Fairbank Co. "Six cartoons on six days—30,000,000.

"No, it is not the same as if we had 30,000,000 in the woman's publications, but the cartoons will be talked over, laughed over and remembered in many homes.

"Of course, we cannot do anything ourselves to make any further capital out of it. Any more on our part might check the golden stream. We simply appreciate and sit tight.

"We believe that this series of cartoons represents the greatest circulation ever given, and the greatest tribute ever paid to an advertising trademark."

Probably no other trade figures have been cartooned so persistently as these "Twins." Mr. Hawkins has dozens of them in a big scrapbook and is adding to the collection monthly and even weekly. "Let the Gold Brick Twins or the Gal-darned Twins or Some-other-kind-of Twins do your work" is too irresistible for the average cartoonist to pass up. It is probably the slogan as much as, if not more than, the figures, that sells the idea.

It is obvious that any subject seized by the cartoonist as part of his work for the public press must be one of wide general understanding upon which the public is informed. The trade-mark in this case possessed an adaptability greatly enhanced by its unusual application to many classes of people and its favorable reception by public opinion.

The power of governments to regulate business has always been acknowledged, and as "the power to regu-

late is the power to destroy," business in both the individual and general case exists in its present state just so long as it adheres to established public policy and public opinion is favorable to it. When it fails to agree with public opinion as interpreted by elected representatives it will face the inevitable transfer from regulation to government ownership and the present methods will have been destroyed.

25. *Advertising as a control.*—Selling as an organization matter is perhaps the least definitely controlled part of business. Its policies, methods and conclusions are rarely fixed; its representations to the customer change with each occasion and its statements are often altered to suit each individual sale.

The work of the agent or representative, for which the principal is responsible, has been controlled only as to the tangible state of the order sheet. In no other respect has it been possible to exercise more than an indefinite supervision of the conditions of sale. In one case which recently came to light, the representatives were frequently guilty of high-handed methods with customers arising from the commanding position of the corporation. These proceedings were charged to the management, while as a matter of fact they originated with, and were used entirely by, the representatives in their anxiety to do business.

Theoretically the principal is responsible for all acts of his subordinates in connection with his business. Practically, the salesman and agent cannot be so controlled as to insure the square dealing, fair representation and careful service which should characterize the sales policy; nor can the opinions, beliefs and statements of the representatives in this regard be definitely ascertained.

A crooked representative does not always mean a crooked principal, and the fact that the salesman misrepresents is not a good reason for disbelieving the house. The latter takes the claims, the advantages and factors of service, puts them into the most carefully worded phrases—all emanating from a central point—and by printing them gives them a fixity, a definiteness and limitation which is otherwise impossible.

The word of the salesman is no longer the only statement of the house, another version being found in the printed message of the organization. This statement, moreover, is authoritative because it is printed, definite and limited. A measure of comparison is set up by this printed message, by which the statements of the representative and the character of the service can both be measured. This measure of comparison acts as a control upon the condition of sale in all its phases by fixing the estimate placed by the principal upon the services of his product, and consequently obliging all other conditions to comply with this.

26. *Advertising as a missionary.*—There is an inertia on the part of the buying public toward any change in its buying habits which must be overcome before business can be created or diverted from other channels. A certain amount of familiarity with the proposition is necessary; it must have survived a period of time and be no longer an entire stranger to the prospective customer. The factor of time cannot, therefore, be eliminated in considering the cost of securing business, and a definite period must elapse before there will be any general acceptance of the proposition.

To do the work necessary in bringing the matter to the prospect's attention and familiarize him with it, either salesmen or advertising must be used. Salesmen

as missionaries are expensive; they should be used rather as revivalists to bring conviction to the already interested. Their efforts should be directed to the closing of business rather than to the opening of negotiations.

Advertising, using all that part of selling which is of general interest, can break the ground for the salesman by introducing the product, the service and the house. This work can be done at a cost representing only a minute fraction of what such cost would be if done by salesmen. That is why advertising is the natural and effective missionary of business.

27. *Advertising as an economic distribution factor.*—Economic considerations have made it necessary for products to follow different lines in passing from the manufacturer to the consumer; consequently the efficiency of selling is concerned with the economics of distribution as well as with the cost of arranging the individual sale.

The general methods of distributing products of manufacture are:

(1) From manufacturer direct to consumer.

This is the commonly accepted method of distribution where products are bought in large quantities, where they involve considerable sums for the individual purchase, and where the number of consumers is relatively small.

(2) From manufacturer through retailer to consumer.

This is a method of distribution used where the individual purchases are small but frequent; where the goods can remain in stock for considerable periods of time without deterioration; and where, consequently, the retailer can order in sufficient quantity to make this method possible.

(3) From manufacturer through jobber and retailer to consumer.

This is the method of distribution most widely used for all articles of general consumption by the individual, for all perishable goods and for all goods where the retailer's requirements are small. In some cases, particularly with perishable goods, the commission house gathers from the producers and sells to the jobber or wholesaler.

Advertising is used as an economic factor in distribution because its influence is wielded through a much more extended circle than the actual marketing and distributing organization. Its effect, therefore, arises from the general character of its influence and the small unit cost involved.

Where the goods are sold direct from the manufacturer to the consumer, advertising has one or both of two definite functions:

- (a) To sell the product entirely (as in mail order).
- (b) To introduce the product, follow-up the salesman and act as missionary.

Where the goods are sold through dealer or jobber and dealer, advertising has the following functions:

- (a) To stabilize the business by getting the goods before the consumer.
- (b) To decrease the distribution cost by increasing the amount of the individual purchase, or increasing the number of purchases from each individual dealer.
- (c) To act as a missionary in preparing the ground for the general selling campaign.

(4) To increase the efficiency of the dealer by bringing him more directly in touch with the selling work.

It will be seen at once that these are somewhat important matters which advertising has to accomplish, and which cannot be done off-hand. The advertising and selling plans adopted must be so designed as to be stable and definite for a considerable period of years in order that these large affairs shall be properly and entirely determined.

Little or nothing can be accomplished if the policies of the organization change, forcing the dealer and consumer to new developments from time to time. The consumer, if he is to be taught a buying habit, must be able to fix the habit, and this argues for some fixity in the sales policies which germinated it. Economies can only be effected when the advertising department operates in conjunction with the sales department, both without substantial change.

28. *Advertising as direct selling force.*—In some lines of business, and in connection with many articles of commerce, it has been found possible to induce buying entirely by advertising, or, at any rate, to bring the buyer to the goods by advertising alone. In these cases advertising acts as the principal and direct force of selling, so that the other phases of selling are either eliminated or subordinated to it.

The examples of this method of using advertising are at present confined to the mail-order houses and the retailer. In the case of the mail-order house the whole selling is through the force of the advertising. In the case of the retail store the advertising is expected to bring the people to the store and it thus forms the first and most direct employment of the force of selling.

29. *Limitations.*—The use of advertising as a direct

selling force has, it is true, certain limitations, and these are clear-cut in their delineations, mostly economic in their character and almost universal in their application. The advertiser who is using advertising as a direct means of securing sales is interested in comparatively quickly moving products—in products that have already found a demand and in numerous products so related that practically every want of the individual unit can be supplied.

The advertiser who undertakes to do his business without the assistance of a sales force or by subordination of the sales force, must of necessity perform a service that is repeated a sufficient number of times in the year to make possible an appeal in bulk rather than in individual items. He must as a rule be supplying a sufficient number of the wants of the individual unit so that he will not lose any of the buying possibilities of that unit, and he must confine his attention to those conveniences or necessities that have already established themselves and do not require introduction.

The fact of the matter is that where advertising is used as a direct selling force it must partake of the character and limitations of the salesman. It must close the business and close it rapidly and permanently. It cannot undertake the slow process of educating the people to a new convenience or a new want. It cannot undertake to overcome inertia toward any change in the buying habit. It must merely alter the time of the buying or change the direction of the buying at the usual time.

When advertising is used as a direct selling force, it is necessary to show three definite values, as follows:

- (a) News Value. The article must be adapted to the wants of the people for the particular time

to which the advertisement refers, and any proposition which clamors for immediate attention must be seized and turned to the benefit of the present.

- (b) **Practical Value.** Advertising must have a practical value or an explanation of the value of the commodity in question from the standpoint of practical use.
- (c) **Cost Value.** This means that the price asked must be shown to represent more than ordinary value in quality, saving or in some other way.

In other words, advertising as a direct selling force, being intended to produce direct sales, must contain the whole story. In order to accomplish this the advertiser must take articles which, within his definite knowledge, have a large sale and a wide general distribution, and which cover the wants of the individual unit. Advertising as a direct selling force can be used only under conditions which permit a rapid return from the advertising, and which, consequently, do not involve those psychological changes in which time plays such an important part.

PART II: PSYCHOLOGY OF THE APPEAL

CHAPTER IV

HOW AN ADVERTISEMENT WORKS

30. *Advertising psychology.*—Advertising is concerned with the action of mind upon mind, particularly in that field of business where the purchase of a commodity is influenced or brought about by means of printed illustrations or words. As a consequence, the psychology of advertising is not only interesting from the viewpoint of science, but also eminently profitable to those who master its principles and put them into practice. Accordingly it is the purpose of Part II to consider the most important principles of psychology with which the advertiser has to deal, after which the methods of applying these to practical problems will be explained in detail.

By studying how advertising works—what processes of thought it induces in the minds of readers—it is possible to deduce many of the principles which govern the make-up of the advertisement, from the time it originates in one mind until it produces action in another.

What is termed the “appeal” in advertising consists of those parts of the advertisement which, taken together, induce or seek to induce responsive action on the part of those to whom the advertisement is directed.

Desire for gain, for ease and comfort, for respect, social standing and the like, are motives common to all.

NOTE: It should be noted that the comment made upon the advertisements reproduced in this volume is to be taken solely in connection with the points under discussion and not as either approving or condemning the advertisement as a whole.

When appealed to by means of suitable advertising, these motives result in the action necessary to bring about a sale. Although some of these appeals are of a general nature, hence influence mankind at large, others are restricted in their influence and touch only a relatively small class of persons. When, for example, a writer of an advertisement states that a man who masters a certain course of instruction need never go hungry, because he will always be able to find, wherever he goes, immediate and profitable work, a fundamental and universal appeal is induced. But when an advertiser states that he has for sale a sample postage stamp of rare issue, he is making an appeal that is extremely limited, since few people care for rare postage stamps.

31. *Expression and impression.*—Advertising must be studied and judged largely by the results from its impression upon the people, not merely by the expression of the writer. An orator may speak continuously for hours, but unless his words impress his hearers as he expresses his ideas, they count for little or nothing. His expression may be both logical and grammatical, yet utterly fail of its purpose. An artist may produce technically a well executed drawing or painting, which nevertheless fails to touch the imagination of the public. His expression, in that case, fails to make the desired impression.

Accurate transfer of the original value of an idea through its expression is an impossible task. Each idea loses in expression by the incompleteness of the language by which it is conveyed. It loses by reason of the lack of understanding with regard to the extent of his own idea on the part of the person who is expressing it. It loses more of its original value by the failure of the man who hears the words to associate them or apply

them in the same way as the man who gave them utterance. It also acquires foreign values through associations not intended by the speaker.

An idea, let us say, occurs to A. On being revolved in the mind, the idea is found to undergo certain changes, its scope being more clearly defined and limited by the process of thinking. A trying to communicate it to B, finds that in the process of speaking his idea is being still further limited and defined, expanded or modified.

B hears the words, but some parts of the message fail to impress him, while other parts become associated with former experiences and start new trains of thought. This partial reception of the message and the new association of thought created modifies to a considerable extent A's message as originally conceived. To express to another by means of words an exact impression of a thought is always attended with difficulty. In advertising, as in other written or printed forms of expression, this difficulty is even greater.

32. *Advertising force and its proper direction.*—Advertising, or the force of publicity, may be compared to the force of steam, for its value lies in the extent to which it can be harnessed and controlled. Steam, as we know, contains just as much energy when permitted to be wasted as when put to work. Its efficiency is proportionate to the control exercised over its operations. The early steam engines were crude and the action of steam imperfectly understood; hence the amount of energy obtained was but a fraction of the total potential energy of steam. Today, with better steam engines and with better knowledge of the action of steam, a larger proportion of power is obtained and turned to account. The machinery of steam, like the machinery

of advertising, is tangible, though steam and advertising are both intangible forces. Type, art work, mediums of all kinds, are all part of the tangible machinery of advertising. The intangible force of advertising spends itself upon influencing men's minds, and results in action favorable to the extension of business. Yet advertising as a force and the laws which govern it are still so little understood that in many quarters the very existence of such laws is doubted.

This, however, comes from a lack of observation and analysis. The development of advertising as a business force must be preceded by a better understanding of the laws which now are made the subject of much experimental study by psychologists.

33. *What an advertisement should do.*—It is commonly agreed that an advertisement in order to be effective should arouse in the reader's mind these four mental states:

(1) *Attention*; it must secure an entrance into his mind. This is what is meant by attention—the advertising message crosses the threshold of the mind.

(2) *Interest*; it must be able to remain. It is of little avail that the idea has gotten inside if it is to be promptly ejected. Interest merely indicates that it remains within the mind.

(3) *Desire*; the incoming idea or image in this case is not only allowed to remain, but is favorably received and entertained. Interest is transformed into desire.

(4) *Conviction*; the idea is here in process of realization. The mind which once gave scant courtesy to the intruder has now been so far won over that it becomes active. This action may be the preliminary sending for a booklet or the definite signing of an order blank.

Not all advertisements lay equal stress upon these

four elements, some aiming more to attract attention and interest the prospect, leaving it to the salesman to create desire and secure the conviction that closes the sale. Others, as in the mail order business, intend that the printed matter shall in itself complete the sale. But however these four elements be proportioned according to the particular business policy, the advertisement contains them all—attention, interest, desire and conviction.

34. *Attracting attention.*—The first task of an advertisement then is to attract attention. There is competition among advertisements just as there is competition among other things in life. As plants, for example, compete with each other for light, air and moisture, so advertisements compete with each other for the reader's attention. An advertisement becomes effective only when it attracts enough favorable attention to kindle the reader's interest. Let us now consider some of the methods by means of which attention is attracted.

35. *Contrast a means of securing attention.*—In a number of the advertisements of the Royal Tailors, a portion of the advertisement deliberately attracts unfavorable attention for the purpose of throwing into contrast that part of the advertisement that features "Royal-tailored" men. In many of these advertisements the reader is almost shocked by a representation of men dressed in ill-fitting clothes of an exaggerated cut. Invariably, however, a number of correctly dressed men are shown in the same illustration, strongly contrasting with the former. The illustration serves a double purpose: it emphasizes the short-comings of the flashy, ill-fitting clothes, and demonstrates the superiority of "Royal-tailored" apparel.

The same plan is followed by the National Cash Register Company in a twelve-page advertisement of its

The Old Way

In sending out bills to customers, failure to record the charge on the books often occurs. A considerable loss can thus occur through oversight. Lengthy totaling also is necessary to learn the amount of accounts receivable.



The Old Way

During the day there will be several calls for petty cash. One thing more than any other that harasses the bookkeeper is failure to record petty cash paid out. While the amounts at stake are trivial, they can cause great trouble by throwing the balance out.



The Old Way

Into the mind of the bookkeeper will often flash the thought, "Did I make a mistake with that last entry." Often he is unable to verify it because his figuring was mental—no record remains. He must wait until the end of the day to see if his books balance.



office cash register, a section of which is shown on another page. On each left page is shown by words and pictures the routine of an accounting department using old methods, while on each right page is shown the use of efficient methods, such as are made possible by the use of an office cash register. In this case, the application of the principle of contrasting attention made such a strong appeal that the advertisement not only pulled an unusually high percentage of valuable inquiries when published in a business magazine, but proved equally effective when issued in booklet form and used in direct mail advertising and by salesmen.

It is possible, by noting advertisements in which the principle of contrast is employed, to determine approximately the percentage of favorable attention directed to the advertiser's product, and the percentage of unfavorable attention directed to a competing product, or to a method in common use which the article for sale is designed to supplant. Usually at least fifty per cent of the favorable attention is directed to the advertiser's goods; frequently the percentage is much higher, for it is the positive element in an advertisement that actually makes the sale.

36. *Curiosity and attention.*—Two men standing in front of a store were one day looking upward intently. A passer-by seeing them also looked up; soon a throng gathered, all looking up though they saw nothing. They were *curious*. Similarly, the advertiser by a new phrase, by veiled statements, by assurances of a "surprise," may whet the curiosity until he gains the attention of hosts of prospects. They do not know much about it but they want to find out.

Whatever is unusual attracts attention, though not necessarily to any definite end or for any beneficial pur-

pose. A person walking down the street, dressed in an unusual or striking manner, will attract and hold attention for a considerable time, though no good results therefrom. The street fakir often ingeniously attracts a large crowd, but usually when he introduces his goods the crowd disperses. The advertiser must, in his effort to secure attention, make sure that it is of a kind and degree that can be converted naturally, easily and economically into the desired interest in the product to be sold.

37. *Appeal to self-interest.*—The surest way to attract favorable attention is through an appeal to self-interest. For example: If your hobby were chess, and a man who wished to make a friend of you began to talk about fishing, he might have difficulty in securing much of your attention and interest. But if he talked chess, how different would be your attitude! You would give him instant attention—possibly seek to catch his every word in order fully to absorb his thought.

The average person is not primarily interested in the affairs of others. In the main, he is absorbed in his own. The way to gain his favorable attention is to talk to him about the things in which he is interested. An example of highly commercialized appeal to self-interest is a safety razor advertisement which does not tell about the razor itself, but gives a tabulated statement of the average amount of time spent in shaving by the man who shaves every day. It also calculates the amount of money spent for shaving and tips, and shows the total to be a sum sufficiently large, not only to purchase the razor at a price that at first thought might seem exorbitant, but to save in a year's time approximately eighty-five dollars. This is a typical, specific and constructive use of an appeal to self-interest. It is made so

strong as to overcome, at the start, the prospect's objection to the high price of the product. It is, in fact, a logical, mathematical, commercial appeal directed at the reader's reasoning powers.

Differing from this appeal to the reasoning faculties is a self-interest appeal to the emotions or feelings. An example of the latter may be found in an advertisement used by the National Cash Register Company, headed "Will Your Boy Turn Out a Thief?" A picture is shown of a country boy bidding good-bye to his mother at the farm house door. The central idea of this advertisement is that there is a possibility, should the boy be given access to an open cash drawer, that he may give way to temptation. It is so skillfully handled that reflection on any young man's character is avoided. Yet the suggestive power of the fact that some young men do yield to financial temptation is brought out with such an appeal to the emotions that it strikes home to the reader with distinct power.

38. *Attention through action.*—A principle to be borne in mind in preparing advertising matter is that action tends to attract attention. Action suggests life. In some form it always exists in the living body. Mankind is fundamentally interested in all manifestations of it.

This tendency of action to attract attention is turned to account by progressive advertisers. As an instance, experience proves that moving window-displays have much greater sales power than those which are stationary. A hosiery concern, for example, uses a window display that shows a dummy foot, fitted with one of the advertised socks, kicking against a brick. A placard reads "Yesterday one of our 'Blank' socks withstood 1,361 kicks before it developed a hole." Another ex-

ample is that of a mechanical man, automatically operated, in the act of shaving himself. Wherever such displays are shown crowds are always found watching them intently.

Another way of utilizing this principle is to suggest action where it cannot actually be shown. Until a few years ago clothing advertisements invariably showed posed pictures of men that were so unlike living men as to give the impression that they were mere tailors' dummies. Today clothing advertisements picture men in office, street, and social surroundings, thus suggesting life and action; and where garments are required to withstand some special stress or strain, the strength of the garment is often suggested by illustrations of figures in violent action, such as throwing a hammer, making a high jump or the like. Present day underwear advertisements, although some of them may be considered rather far-fetched, furnish good illustrations of this tendency in advertising.

39. *Indicating action by literary presentation.*—The manner in which the text matter of an advertisement is treated may suggest either action or repose. Since, however, the object of an advertisement is to produce action, it is important that the text itself be dynamic rather than static. If the text matter, instead of carrying the mind forward to the point at which it tends to act, allows the interest to weaken, there is little hope that the sale will be made. The text matter of an advertisement must have enough action, not only to carry the thought forward, but to impel the mind to act at the proper time.

As an example of cumulative action, the following extract from an advertisement of a set of books on the history of the world will prove interesting. Some of the statements contained therein might be questioned by

the critical reader, yet for all that the effect is undeniably strong.

BY AN EYE WITNESS!

Now—to-day—to-night—in the warmth and comfort of your own library—over a thousand years after the actual event—you can live through and experience all the thrills of the Fall of Babylon on the night of Belshazzar's famous feast. For, in "The Library of Original Sources," Cyrus himself tells in his own words how he and his army captured the city. Seven thousand Years of the World's Most Interesting History in the Exact Words of Eye Witnesses and People Who Took Part.

You can journey with Columbus across the Atlantic in the tiny Santa Maria in search of new continents; for in this library you will find the day log of Columbus. You can visit Egypt in 3,500 B. C. with the famous historian Herodotus. You can listen to his first-hand comments on the people, their customs and their great works. You can feel the emotion of Galileo as he gazed at the stars through the first telescope. You can suffer the bitterness that followed in his later renunciation of his theories and see through his eyes a vivid picture of the mediæval world of science. You can visit the orgies of Nero's most reckless banquets with Tacitus and be with Watt on the day he invented the steam engine.

Just as in the domain of science it is difficult to demonstrate how action is produced in nature, so it is equally difficult in the field of advertisement writing to describe how action is secured by means of the printed word. Man has been able, to some extent, to imitate the devices of nature in his efforts to obtain action. Many successful advertisement writers have mastered the art of forceful writing by imitative methods, by the same method that Robert Louis Stevenson employed in becoming a master stylist—namely, by imitating the different writers whose versatility he admired.

40. *Favorable or unfavorable attention.*—It is not enough, however, that attention be secured. It must be of the right kind, that is, favorable to the proposition presented. An example of an advertisement that creates an unfavorable state of mind is the familiar illustration representing a child awkwardly cutting a loaf of bread, drawing the knife toward the hand that holds the loaf. The attention is promptly attracted by such an illustration; but the first thought aroused in the reader's mind is that the child is going to cut his hand. This thought naturally tends to prevent any contemplation of the article advertised. The appeal is turned in another direction.

A method sometimes resorted to by advertisers to attract attention is that of running an advertisement upside down. This attracts attention, it is true, but the attention is unfavorable. Even if the advertisement is so worded as to induce one to read it, a handicap of unfavorable attention is created at the start. Much more favorable is the "Spotless Town" advertisements that attract the housewife's attention through a cleanliness appeal. This appeal is a universal point of contact, for every housewife is interested in keeping her home scrupulously neat and clean, so that favorable attention is immediately drawn to the advertisement because it pictures a condition that she considers ideal.

An advertisement, we may conclude then, may attract attention, yet utterly fail to interest the reader. It may even repel him to a degree and create in the reader's mind antipathy to the product advertised.

41. *Relevancy of illustration.*—In the early history of newspaper advertising, many printing offices were equipped with "stock cuts" of various kinds. These were often used by the printer to attract attention to an advertisement—often with ludicrous or grotesque re-

sults. As recently as ten or twenty years ago it was no uncommon thing to see a cut of an old-fashioned coupé, even then out of style for fifty years, used to attract attention to a carriage-maker's advertisement. A similar incongruity is produced to-day when an advertiser insists that an irrelevant picture, as of a handsome girl, be used to attract attention. Where some connection exists between the pictures and the goods advertised, the use of such illustrations is right and proper; but where the thought aroused by them must be transferred from the picture to an entirely different line of reasoning or emotion, there is a distinct waste of sales value. The reader's mind has to jump from an irrelevant subject to the goods advertised.

When the means used for attracting the attention strikes the keynote of the proposition itself, the principle governing a right development of action is observed. If, therefore, the use of the product advertised is held to add to the sum of human beauty, the picture of a beautiful woman is not only perfectly appropriate, but, as considered from the viewpoint of advertising values, distinctly efficient.

When the interest of the reader is being held—as by action, story or human interest—it is necessary that this interest should be turned in the direction of the product advertised. The human mind commonly runs in certain definite grooves, and with repetition each action tends to become a habit. These habit-grooves, as they might be called, become so deep that it is frequently very difficult to change a line of thought from its regular groove to another not intimately connected with it. Accordingly it becomes necessary to keep the attention and interest in the grooves which lead directly to the desired action.

CHAPTER V

MEANS OF SECURING ACTION

42. *Human nature in action.*—The advertiser is not content with securing attention merely; he would have some definite action follow his appeal since his purpose above all is to increase sales. Fortunately the securing of action is rendered more easy because human nature is essentially dynamic, not static. Moreover, the person's mind—the real source of this activity—tends to react to any idea which it has. Now, in fact, it does not react to every idea because most of them are conflicting and their claims by this opposition are reduced to naught. Bearing in mind, however, that there is this tendency to act upon the idea held, the advertiser attempts to introduce the appropriate idea in such a way that it will not be successfully opposed and its action thereby nullified. By what means can he do this?

43. *Suggestion.*—The power of suggestion is well known. The mind is imitative—it learns by imitation; a large percentage of our voluntary acts are imitative of similar acts in others. Many department store advertisements are built upon a recognition of this fact. Instead of a lengthy description of clothes to be advertised, a picture is shown of persons wearing these clothes amid fashionable surroundings. Nearly every one desires to move in the best social circles, and these advertisements not only suggest that by wearing the clothes advertised the reader can feel at ease in these circles, but

they also induce a purchase by means of an appeal to the imitative instinct.

Suggestion is used by advertisers in various ways, one in common use being the command. Such expressions as "Do It Now," "Sign the Coupon," "Act Today," "Don't Delay" are typical examples of the command suggestion. Suggestions may be either positive or negative, direct or indirect. The suggestion used in the department store "ad" referred to is indirect; in the case of the command, positive. Street-car advertising lends itself particularly to the positive command, as a phrase that is easily committed to memory will sink into the subconscious mind and when occasion arises come forward and cause the reader to act. A restaurant advertisement which commanded "Take dinner tonight with your family at Blank's" was instrumental in bringing a large number of new customers. A street-car advertisement which commanded the reader to visit a certain commercial college and there learn from the manager, before going elsewhere, what this college could do for the beginner in commercial education, produced a large number of personal inquiries followed by enrollments.

The logical place for the use of the "Do-It-Now" command is at the close of the advertisement. The reader's mind, wavering between two courses, is frequently influenced by such a command, and while it undoubtedly has lost some of its power by reason of the general use to which it has been put, it is still a valuable means of getting the reader to act.

44. *The importance of images.*—An image is the picture in the mind of an object outside. * Usually the term is applied not to something one looks at but to memory pictures. The effect may be produced by description, either oral or written. The mind will select certain im-

pressions from memory, will combine these with the images suggested by the description, will fuse the associated images together, and thus produce the final image conveyed by the advertisement.

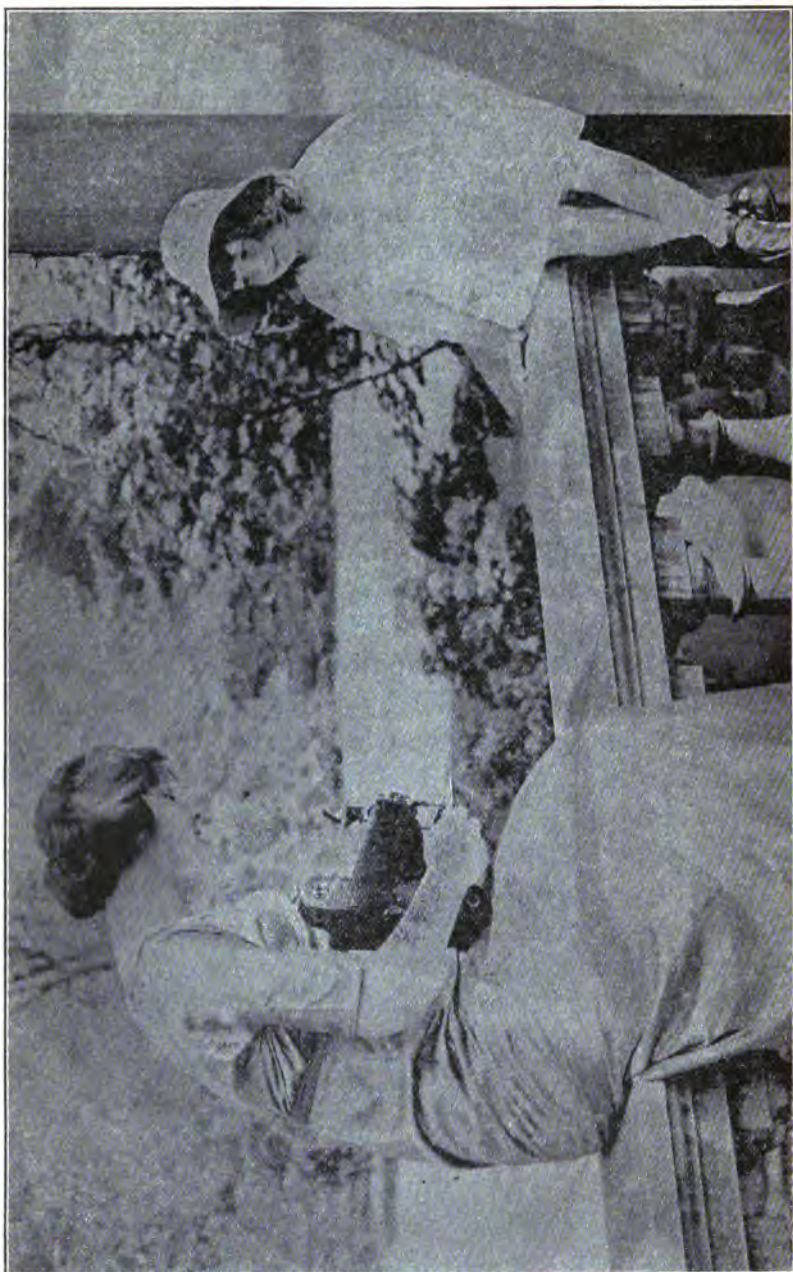
To the man who would influence others, as by advertising, the importance of understanding how mental images are created can hardly be overestimated. The mind tends to act upon its ideas, and here is a fertile source for these. Even in the ordinary affairs of life imagery is constantly present; in fact, almost every act in life is intimately connected with the ability of man to take into the mind through one of the special senses, a more or less definite image of the subjects which surround him. Thus, in walking down the street, a person receives a succession of constantly changing impressions through his physical senses, these in turn producing other images through association. When he becomes aware that an automobile is approaching, possibly but one physical image is being formed, namely, the mass effect of an automobile rapidly moving toward him. However, the mind immediately creates from experience a series of mental images. He sees himself, perhaps, taking a certain definite course and arriving safely on the other side of the street, or he sees himself being struck by the automobile.

45. *Images that attract attention.*—In order forcibly to attract the reader's attention, it is necessary that the physical images the advertiser produces stand out with sufficient prominence to overshadow all other demands upon the attention. As he reads your advertisement, many other things are competing for his attention. The noise of the cars on the street, the policeman's whistle, the sound of a typewriter, the ringing of the telephone—each may distract him by arousing a new set of images.

It is evident, therefore, that the advertiser must seek to induce in the reader's mind an image sufficiently strong to compete successfully with all other present claimants for attention.

46. *Images that hold attention.*—(Experiments prove that the attention of the mind on any subject ordinarily continues for only a few moments, unless stimulated by fresh appeals. The advertiser must do more than merely gain the reader's attention—he must continue to hold it by means of a succession of images. In other words, the images which the advertisement creates in the reader's mind must appeal to him in such a way that through the association of ideas the interest is held and eventually turned into action. In the series of images thus produced, there must be a gradual and positive transition from the first image to the one in which the product advertised is favorably considered. The train of images must logically lead up to and connect with the product. Finally, the inertia, whereby the mind is kept from a decision to act, must be overcome before the advertisement will be answered or the advertised goods purchased.)

47. *Advertisements that create favorable images.*—Many of the advertisements used by the Eastman Kodak Company are excellent producers of favorable images directly related to photography and kodaks. One recent advertisement shows a picture of a kodak in action, under conditions which produce a wealth of favorable images. The subject photographed is a smiling child; the operator of the kodak is a graceful woman, evidently the child's mother; the scene is the veranda of a home of refinement, looking out upon a pleasing landscape. Each component part of the picture as a whole, arouses pleasing images in widely different minds.



These images are effective because they appeal naturally to the imitative instinct.

While this illustration appeals primarily to mother-love, there is in it an appeal to everyone. No matter what one's age, sex, or station in life, there are produced in the mind a succession of favorable images of past experiences. Mental pictures of childhood, the love of a mother, a sheltered home, etc.; these grading naturally into an image of the pleasure to be experienced from owning a kodak with which to secure a lasting representation of those loved. This picture, therefore, may be said to have a universal point of contact.

48. *Importance of appeal to imagination.*—(Imagination in business is sometimes undervalued by those who take the wrong definition of the word imagination)—that of an irrational notion or belief. (Imagination, rightly defined, is “the act or power of creating or recreating objects of perception or thought; of combinations or productions of past experience in new or ideal forms.”)

(Because imagination deals with the formation of images, and because, as we have seen, this is one of the chief things in advertising, it follows that, when rightly used, imagination constitutes one of the most important factors in successful advertising.

(The majority of persons produce mental images by pouring their own experiences into the image-mould suggested by the advertisement. Orators, artists, actors and writers have always recognized this fact, and their success in moving audiences has depended in large measure upon their ability to suggest just so much of the picture as they desired that their audiences should reproduce, and to do it in such form and to such an extent as to guide the imagination in harmony with the desires of the speaker or writer.

But if the function of imagination ended here, there would be little justification for discussing the subject from the advertiser's point of view. It does not, however, end here. Imagination is an instrument of reality, and the advertiser is interested in the display of his goods only so far as they affect men's imaginations. To the senses the actual goods are never present for more than a few moments at a time, in the imagination they may be present for years. The best "reason-why copy" would have little significance if man's thinking was contingent upon continuous and actual sense stimulation. Most of the reader's thinking concerning the advertiser's wares is done after the objects themselves or the advertising copy describing them have disappeared from his view. In fact, the results for which the advertiser spends so much time and money depend, in the last analysis, upon a successful stirring of the reader's imagination.)

Man's every-day activities are largely controlled by imagination. He imagines or constructs a possible environment for every line of conduct, and his first impulse is always to follow this mental image. If you doubt this tendency to give motor expression to an imagined line of conduct, try to imagine the pronunciation of the word "pie," and then notice if there is not a muscular contraction of the lips preparatory to its utterance. For the same reason, the advertisement that arouses the imagination has gone a long way toward producing the motor movement that conveys the cash from the customer's pocket to the advertiser's till. (A good advertisement must show itself capable of moving both the judgment and the emotions, but this is done through the imagination, since both are closely related to the images gathered up by the mind.)

From all this it can be seen how important is a knowledge of the methods available to the advertising man for the production of an "ad" that will get results by stimulating the imagination.

49. *Images recalled rather than created.*—In this connection it should be noted that it is impossible to create in the mind of a reader an image of something that lies beyond his experience. To be exact, images are recalled and reshaped from our previous experiences, not made anew from nothing. The savage who has never seen a railroad train and who therefore knows nothing of the construction of locomotives can hardly be brought to realize just what a railway collision means. If a bookkeeper says to a man who is ignorant of bookkeeping that he had trouble in striking a balance, it means little, if anything, to him. But the same statement made to a bookkeeper immediately produces a picture of laborious work, during the midnight hours, hunting an elusive entry through a set of books.

As a general statement, therefore, we may say that since so much depends upon what past experiences are in the mind from which images may be shaped, no one picture or single combination of words will create an equally strong image in the minds of all. To obtain a wide appeal it is necessary so to plan ~~your~~ advertising by means of a series of advertisements that a sufficient number of images are created to come within the experience and thus to stir the imagination of all classes of readers.)

50. *Contending images.*—As already shown the creation of favorable images tends to induce action on the reader's part. All thought *tends* to find expression in action. Emphasis needs, however, to be placed on the word "tends," as action does not necessarily follow

imagery. Take, for instance, an advertisement of an automobile, featuring the delights of a trip through the mountains with this particular car. This advertisement is read, we will suppose, by a common day laborer, utterly unable to purchase a car at any price. As he reads, pleasurable mental images are formed in his mind. He enjoys in imagination the delights of a trip as described in the advertisement, and possibly even hopes that some fortunate combination of circumstances will enable him to buy the car described in the advertisement. But this is imagery which comes to naught because of the lack of buying power on the part of the reader.

Again, let us say, a practicing physician reads the same advertisement. Images of even higher quality than those of the laborer are aroused in his mind. His trained faculties are able to appreciate to a high degree the health, comfort and pleasure associated with an automobile trip in the mountains during the summer months. The images aroused in his mind in turn suggest the professional advantages and prestige that would come from the ownership of a car. The possession of an automobile would enable him to make his calls more quickly, and the prestige of owning a car would probably gain for him a larger practice. But there may be in the mind of this prospect long-persisting images of the necessity of adding to his office equipment. He needs books and instruments which would cost approximately as much as the car about which he has just read. Then begins a comparison of two sets of images—on the one hand, the well-equipped office and the instruments, which would permit research along certain lines in which he is interested; on the other, the pleasure and profit derived from the ownership of an automobile. The two sets of images con-

tend, so to speak, for the money which is to be expended, and the stronger set of images prevails.

51. *The idea reinforced.*—We have spoken of the power of suggestion and imagination, but the idea they implant may need reinforcing before action is secured. The most direct method of obtaining favorable action with regard to a proposition is to offer a sufficient inducement. When the inducements to do a certain thing are made so strong that the reader feels he is either meeting with a great loss or depriving himself of a great opportunity if he fails to act the weight of the inducement tends to produce action favorable to the advertiser. This method is used, not only by advertisers, but by orators and salesmen. Point by point, the advantages possessed by the product are brought out until the objections latent or active in the prospect's mind become shadowy and finally disappear, overcome by the mass of favorable evidence presented.

Mr. B. C. Bean in "*How to Persuade and Convince*" makes the following pertinent statement:

The cumulative method by which the salesman increases the strength of his sales points until the prospective customer is, so to speak, "swept off his feet," is perhaps the standard method of arrangement. It has the merit of being simple. Also it is extremely forceful and convincing.

The sales points which have to do with the convincing may all be modifications of one factor, or they may be drawn from several factors. Usually it is best "to stick to one point," for the reason that one point well proven is enough to win the day. This is illustrated by business specialty salesmen who take as their text, "It will pay for itself," and confine themselves entirely to the demonstration of that point.

The working of this mental process may be illustrated by reference to the action of a pair of scales. Let any

objection to acting on the advertisement which the prospect may have been represented by a weight placed in one of the scale pans. This brings that pan down. In order now to bring the two scale pans to a level it is necessary to place a corresponding weight in the empty pan. This is performed by gradually adding weight to weight, or in the case of a mental process, image to image. In order to depress one scale pan more than the other, it is necessary to add a greater weight. In the same way, the reader is induced to act on an advertisement by the addition of inducement to inducement, or of image to image, until the sum total of his objections is outweighed and he is led to act.

52. *Mechanical means of inducing action.*—Many a sale is lost between the time when the reader of the advertisement finds himself willing to act, and his actual placing of the order. Under ordinary circumstances it is necessary that the purchaser, in order to obtain the goods, write a letter, or have it written, sign it and place it, or have it placed, in the mail or go to the store and buy the goods. It has been found by experience that by reducing the number of physical operations required between the time of conviction and the actual placing of the order, a proportionately larger number of sales result. If a farmer receives a circular from a supply house that sells cream separators, and has made up his mind to order, it is possible that he may change his mind if he is obliged to write a letter to give the necessary details as to the kind and price of separator he wants. If he is buying on the instalment plan, and on that account is required to furnish references before the cream separator is shipped, the latter fact may also prevent or delay his ordering. When, however, he reads an advertisement which says, "If you own your own farm and will

fill out the accompanying coupon, place it in an envelope and mail it to us, we will see that you are supplied with a No. 10 cream separator as described in the advertisement," the physical operations required are reduced to the lowest possible number. It is a simple matter for the farmer to sign such a coupon in lead pencil, and with that done the sale is made.

53. Inducing action by limiting time.—A definite promise on the part of the advertiser is highly productive of action—much more productive than an indefinite promise of action in the future. The best advertising practice calls for performance within some definite period of time. A premium of some kind is generally offered for action taken within a specified time; or a prospective buyer is penalized by having to pay a higher price for a commodity unless he orders before a certain time limit has elapsed. In a recent successful advertising campaign a definite time limit was put on the price of a set of reference books in order to induce prompt action. The date upon which the price would be raised was advertised extensively in magazines and newspapers. As the time limit approached, daily newspaper advertisements featured the closing date. A suggested telegram, ready to sign and send, was given prominent display in each of the advertisements. Not only would the reference work advertised cost more if the purchase was deferred, but to order it now it was only necessary that the telegram be cut out, signed and sent. The plan was eminently successful.

Bearing in mind that human nature is essentially dynamic, not static, the advertiser so plans his appeal both that unnecessary opposition is not aroused and that the obstacles which are met may be set aside, the desired end being to secure action.

CHAPTER VI

THE POWER OF ARTISTIC APPEAL

54. *Why artistic appeal has power.*—The average business man is inclined to think little of art as a practical matter; yet art to the advertiser is practical, extremely practical. For, to continue in terms of the preceding chapter, the idea in the mind, if it is not opposed, leads to action. Now the idea which harmonizes with the fundamental principles of art is not opposed, as is a discordant idea. This is true though the mind be that of the most practical business man. In brief, the pleasing idea gets a hearing, the displeasing one is expelled.

Of the various qualities by which an idea becomes pleasing, let us first consider rhythm.

55. *The rhythm of images.*—Mental images when rightly produced obey the law of rhythm. Advertisements which in their construction do not obey this law, instead of causing associated ideas to follow one another in logical and rhythmic sequence, awaken in each paragraph dissociated and unrelated ideas.

The accompanying advertisement of Riverview Park produces a series of unrelated mental images. They do not, as they should, merge into each other in orderly and rhythmic form. It suggests the text-matter of a dictionary rather than the paragraphs of a well-told story. The dictionary text produces only a series of dissociated ideas, while the good story begins with one phase of the theme and continues in logical and pleasing sequence until it is finished.

BIGGER **RIVERVIEW** **BETTER**

CLYBOURN—BELMONT—WESTERN—ROSCOE

“The Monster Merry-Maker,” NOW OPEN

Ride on the Longest, Fastest and Best Racing Coaster in the World

Jack Rabbit Erected at a Cost of \$250,000.00

SEE Frederick Robinson's
Stunning and Timely
SPECTACLES

WAR OF THE WORLDS

Graphic
Gripping
Thrilling

AUTOMOBILE “RACES,” MOTORCYCLE

5 NIGHTS EACH WEEK IN THE NEW STADIUM—DO NOT MISS THEM

Beautiful Hawaiian Musical Spectacle

“LEI ALOHA,”
Native Dancers and Musicians

Wonderfully Realistic Portrayal of the Ancient Story

“PHARAOH'S DAUGHTER”
The Finest Excellence of Illusionary Art

NEW

NEW

DANCE IN THE Palace Ball Room CHICAGO'S BIGGEST and BEST

By America's BEST BANDS CONCERTS FREE CABARET \$1,000 Bill EVERY NIGHT

Among the examples of advertisements that conform to the law of rhythm are those of Marshall Field & Company and the Stewart Pencil Sharpener. In the Marshall Field & Company advertisement particular attention is paid to the rhythm of illustration, type matter and border. The Stewart Pencil Sharpener advertisement, which has even greater sales value, and which conforms to the requirements imposed by the relatively high price charged for space in the *Saturday Evening Post*, is a splendid example of the rhythmic use of white space, illustration, border and type balance.

56. *Rhythm and harmony*,—That this subject of rhythm is of great advertising importance is shown by the fact, now well established, that rhythm in one form or another is present throughout the entire universe. The periodical movements of the earth about the sun, the recurrent movements of the moon about the earth, and the diurnal movement of the earth upon its axis, so influence animals and plants that each individual life has its periods of growth and rest, its waves of feeling, its periods of attention, and so on. In the vegetable kingdom this influence is observed in the annual periods of growth and blossoming, in the opening and closing of petals morning and evening, and in various other ways. Rhythm is also exhibited in animal life by the migrations of birds at the same season each year, and by the hibernating of certain animals. Moreover, heat, sound, light, the winds and the tides—all these show the presence of rhythm in the world we live in.

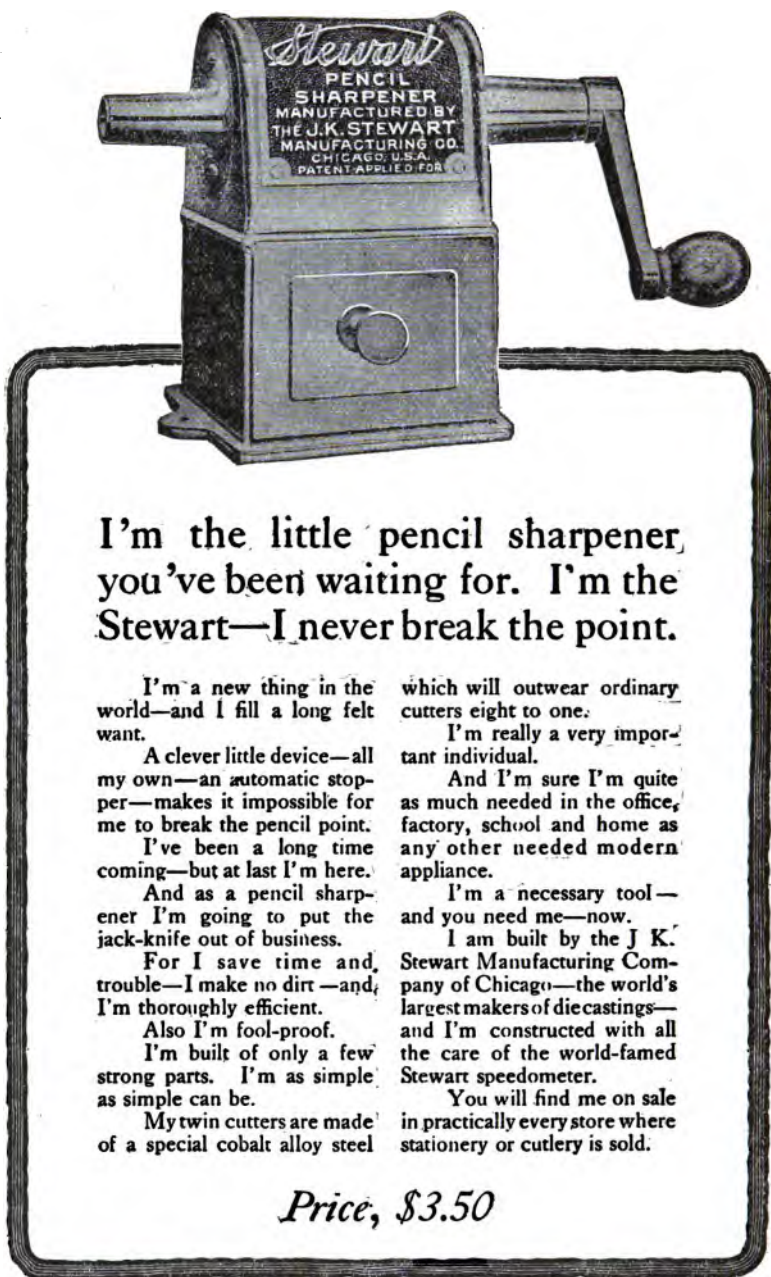
The new psychology has been trying to determine what part this universal factor plays in the action and attitude of man's mind. It has been proved that our likes and dislikes are chiefly dependent upon the pres-



THE EDUCATIONAL INFLUENCE OF A GREAT STORE

Preliminary announcement is made that our **SPRING EXPOSITION**, together with the Formal Opening of "The Store for Men," will be held soon. The exact date will be announced later. This will be a notable demonstration, illustrating "the educational influence of a great store." Preparations are now being made on a scale characteristic of Marshall Field & Company, in keeping with our several remarkable public receptions of the past twelve years. No effort will be spared to make this event one of great educational value, worthy of the large attendance which will be called forth by our invitation to the public at that time.

MARSHALL FIELD & COMPANY



I'm the little pencil sharpener you've been waiting for. I'm the Stewart—I never break the point.

I'm a new thing in the world—and I fill a long felt want.

A clever little device—all my own—an automatic stopper—makes it impossible for me to break the pencil point.

I've been a long time coming—but at last I'm here.

And as a pencil sharpener I'm going to put the jack-knife out of business.

For I save time and trouble—I make no dirt—and I'm thoroughly efficient.

Also I'm fool-proof.

I'm built of only a few strong parts. I'm as simple as simple can be.

My twin cutters are made of a special cobalt alloy steel

which will outwear ordinary cutters eight to one.

I'm really a very important individual.

And I'm sure I'm quite as much needed in the office, factory, school and home as any other needed modern appliance.

I'm a necessary tool—and you need me—now.

I am built by the J. K. Stewart Manufacturing Company of Chicago—the world's largest makers of diecastings—and I'm constructed with all the care of the world-famed Stewart speedometer.

You will find me on sale in practically every store where stationery or cutlery is sold.

Price, \$3.50

ence or absence of rhythm; in fact, so dependent is our nature on rhythm that we produce it in imagination if it is not present in reality. Any person may test this involuntary attempt to produce rhythm where none actually exists by noticing that regular accents in the ticking of a clock appear to be emphasized by alternate beats, when in reality the ticks may be alike in both intensity and duration. So sensitive were the ancient Greeks to this quality of rhythm that they appointed public censors to regulate the cries of the early advertisers. In fact, it is contended that the modern public attitude toward certain kinds of bill-board advertising is based fundamentally upon the lack of harmony between the bill-board display and its surroundings.

57. *Practical importance of rhythm in advertising.*—But the practical importance of rhythm, harmony or proportion, as it is variously termed, lies in more subtle relations than in the foregoing illustrations; and although some advertisements have scored great successes, despite an apparent violation of every principle of rhythm, their success has probably been due in a great measure to persistency. Yet persistency, without regard to due form, is as nearly unavailing in advertising as it is in the hands of the “social bore” who attempts a forcible entry of polite society where “harmony” is the keynote.

The advertisement, attuned by means of rhythm to awaken responsive thought in the mind of the reader, will be received, interpreted and acted upon, just as electric waves emanating from a wireless telegraph station are promptly received and instantly interpreted when the sending instrument is attuned to the receiving instrument at some other point.

58. *Color and color values.*—A second means for mak-

ing the appeal artistic and hence pleasing is through the proper use of color. The use of color in advertising is of special importance because it is through the eye that the majority of ordinary concepts are formed. Most of our advertising, to be sure, is in the black or bluish black of ordinary printed matter. When therefore the advertiser steps aside from the ordinary beaten path of black and white, it is important that in selecting a color he be not influenced by personal preferences, but that he choose one which will secure for him the greatest amount of effective publicity.

Ophthalmologists tell us that some colors have an irritating effect upon the eye; psychologists assert that they have a similar effect upon the mind. The various color tones or shades modify or change the mental effect so that while one shade of green, for example, may be pleasing to the eye, another shade may be distinctly irritating and offensive. These effects of color are complicated and modified by the association of ideas which for so long a time have connected certain colors with certain mental conditions. The physical effect of the color is even increased by the mental effect produced by such association of ideas.

Our emotions are distinctly affected by colors. Gray is a somber color and every natural association in which it has been known tends only to increase this effect. Red is a color startling and irritating to the eye; it is identified with exuberance, virility and pugnacity. Shades of green will always be connected with passive restfulness, and some shades of blue with cool comfort, liberty and open-mindedness. The association of ideas with certain colors is a matter of real importance to the advertiser, since his choice frequently determines

the harmony of his advertisement, and its harmonious relation to the subject matter thereof.

59. *Attraction value of colors.*—A great deal of important scientific work has been done in an effort to determine the relative values of colors, and particularly their power to attract attention. So far, comparatively little study has been given to the relative power of colors to hold favorable impressions for a considerable length of time. However, this does not detract materially from the importance of the color values, for colors are commonly used in advertising chiefly to attract the attention.

In his book, *Advertising and Selling*, Professor Hollingworth has this to say on the subject of color as applied to advertising:

The use of color for advertising purposes depends chiefly on the strong and lasting interest that all living beings have in color. The lower animals develop gorgeous plumage during the mating season, when the attention received is a chief item in the life of an individual. The savage will barter his weapons and choice possessions for bright red blankets or a chain of tinted beads. The most civilized of us loves to adorn himself with modulated hues and harmonious color schemes. Moreover, colors differ greatly in their influence. Far down in the scale of living things can be seen color preference more or less physiological in kind. Microscopic animals are attracted by some colors, repelled by others. Bulls and frogs, with their well-known reaction to reds, illustrate the point.

It cannot be doubted that intelligent use of colors in advertising adds greatly to its effectiveness. Much depends upon the intelligent selection and combination of the colors used. And on this point, there are a number of things to be considered. In the first place, a

color that proves attractive to certain people may be found to repel others. A strong red or yellow in which the untutored savage revels proves of small attraction to the refined inhabitants of our larger centers of culture. A lady, for example, might find keen pleasure in contemplating the delicate violet, pale rose, and warm gray tints of a piece of decorated porcelain, in which the savage would find little satisfaction.

Experiments conducted in some of our universities as well as in foreign institutions seem to show that in younger persons the warmer colors and tints are preferred, while, in older ones, the cooler and more neutral colors are given preference. Yellow, for example, is generally the favorite with children; as they grow older they appear to show less fondness for this color and to be attracted successively by yellowish green, bluish green, and blue in its various hues. This change of preference appears to accompany the development of the child's esthetic sense. One thing seems to have been proved pretty conclusively—that the child and the savage are largely attracted by the same colors and apparently for the same reason.

Again, certain colors are known to exert a stimulating, and at times even an irritating, effect upon the mind while the influence of others is soothing and cooling. To the former class belong the warm colors—red, orange and yellow; in the latter class are found the cooler colors—green, blue and purple. Many persons, for example, would find a bright red wall paper so disturbing as to be unbearable. Again, we usually cover our bedroom walls with a cool tint of blue or greenish hue, because experience has shown that these hues induce the relaxation and repose favorable to sleep.

60. *Choosing particular colors.*—The advertiser, in choosing his colors, should be governed by

- (1) the nature of the product to be advertised, and
- (2) the class of persons to whom this appeal is especially directed.

A breakfast food to be consumed largely by children, for example, might well court popularity by means of bright, warm colors; a daintily-scented toilet soap or tooth powder intended for milady's boudoir, on the other hand might better be associated with a delicate lilac or with similar purplish hues.

Apart, however, from what might be called the esthetic place of color in advertising, its use may serve as a sort of trade-mark whereby the goods can be identified. An article which is always found in wrappers of the same color sooner or later comes to be recognized by the color of the wrapper even more than by the name printed thereon. No one questions the advertising value of color when so applied.

Appropriate coloring applied to catalog illustrations or other printed advertising matter is bound to enhance considerably the "pulling" value of the advertising. A black and white illustration of goods of popular consumption is not nearly so effective as one that shows the natural color of the goods. Advertisers are taking advantage of this fact more and more, and with the improvement in color printing processes the use of colors in advertising is rapidly increasing in popularity.

* 61. *Form and proportion.*—In "The Psychology of Advertising," Professor Scott says:

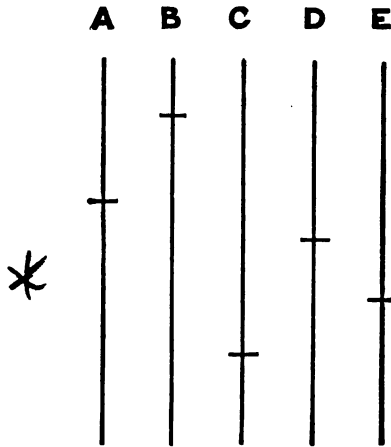
To be beautiful a thing must possess certain characteristics which awaken a feeling of appreciation in the normal person. It is true that the artistic judgment is not possessed equally by

all, or at least is not equally developed in all. There are, however, certain combinations of sounds which are universally called harmonies and others which are called discords. There are certain combinations of colors which are regarded as pleasing and others which are displeasing. There are likewise certain geometrical forms or space arrangements which are beautiful, and others which are displeasing. The musician knows what tones will harmonize and which ones will not. The man without a musical education does not possess such knowledge, but he appreciates the harmony of tones when he hears it. The colorist knows how to produce pleasing effects with colors. He has acquired this knowledge which others do not possess, although they are able to appreciate his work. The artist knows how to produce pleasing effects with symmetry and proportion of space forms. The uninitiated do not possess such knowledge or ability, although he is able to appreciate the work of the artist and can distinguish it from the work of the novice.

Just as many persons have an instinctive liking for certain colors, so also they have a decided preference for certain geometrical forms. A familiar example of certain forms which are pleasing in effect is that of the division of vertical lines into two sections varying in their relative size. If the lines in the figure shown are observed, it will be seen that the first and the last affect us more agreeably than any of the others, while the middle line comes next in its power to please. The other lines are not so pleasing to the eye. On comparing the two sections of line A, it will be found that the upper section is to the lower section as three is to five; while in line E the same relation holds true, though in an inverse order. The line D is divided into two equal parts, although to the majority of people the upper section appears longer than the lower one. This is because of the peculiar fact that the eye emphasizes the upper part of

a figure rather than the lower part—an important fact, from the advertising point of view, and one that will be referred to again in connection with the lay-out of an advertisement.

If the same ratio is observed in the structure of a rectangle in which the base is to the altitude as three is to five, or in an ellipse in which the short diameter is to the longer as three is to five, the same pleasing impression results.



A SERIES OF BISECTED LINES.

62. *Rules of art apply to advertising.*—Architects and artists followed this principle in their work long before they discovered that they were following an almost universal preference. In doing so, they were merely working according to their “artistic feelings”; in time, however, it was noted that the great works of architecture and of art, in their proportions, almost invariably followed this ratio, which was called “the golden section of architecture.” Unless our attention is specifically called to it, most of us probably fail to realize how fre-

quently it enters into the structure of objects that come under our observation every day. The majority of books and magazines use this ratio. The printed part of this page is arranged according to the principle of "the golden oblong."

Since the simple arrangement of the parts of a geometrical figure has such an influence upon people in general, it is obviously important that the advertiser take pains to choose his space so that the height and width will be in that relation which will produce the most pleasing effect. That so many advertisements conform to the rule of this golden section is in many instances due to the fact that the magazine or other medium is itself of correct proportions; hence the space of a full-page advertisement would of necessity be correctly proportioned as to its outline. So also would the advertisements occupying quarter sections of these pages.

The choice of space according to these artistic proportions should be followed by an equally artistic subdivision of the space into symmetrical parts. An examination of the figure on page 77 will show how the same principles of proportion and symmetry are carried out in a subdivision of space.

63. *Massing of type.*—Prof. Frank Alvah Parsons, Principal of the New York School of Fine and Applied Art, says that in massing type for an advertisement there should be no indenture for the paragraph, but that the type should be "flush" all the way down. Unquestionably this practice is correct from the standpoint of advertising form and proportion. Custom, however, has made the use of paragraph indention common, and its omission must be considered in connection with the style and nature of the advertisement. Paragraph indention has the advantage of emphasizing the termination of one

thought and the beginning of another; it also makes type matter appear easier to read.

64. *Securing correct mass effects.*—In order to secure symmetry of form in the entire advertisement, it is neces-

Holiday Display for 1909

ALLEN & BROWN
invite your attention to their
Holiday Announcement of

Sterling Silverware
Choice Boxed Stationery
Novelties in Leather
and Souvenirs

A special collection of
Decorative Pottery
and Metal Goods for
the Library is also
offered

THE CRAFTSMAN SHOP
ALLEN & BROWN
46-48 Nicollet Ave.
Minneapolis

The line drawn vertically through this advertisement divides it into two symmetrical parts. The horizontal divisions shown by the dotted lines are not equal, but the space is so proportioned as to give a very pleasing effect. Variety is gained by this method, as well as by the arrangement of the display and text, and the use of different styles and sizes of type, but the whole is bound together in symmetry.

sary that symmetrical type faces be so arranged as to produce a uniform mental impression. No matter if the reader does not know that different forms are used, a more pleasing effect will be secured with less labor on

the part of the senses if, in single units of printed matter, the same or closely related type faces are used.

As a general thing the following rules should govern:

(1) Do not mix Modern and Old Style faces in the advertisement. Use either the one or the other.

(2) Small advertisements should, whenever possible, be set in one face or in variants of it.

(3) Large advertisements should be set in one face or in variants of it whenever the repetition does not produce monotony. If the advertisement be so large as to produce a monotonous effect when only a single face and its variants are used, faces closely related to the text matter may be employed.

In Chapter VIII, "Modern Printing Methods," the subject of type faces and their relation is treated at length.

65. *Association of ideas and form.*—As in the case of color, certain forms, particularly certain general arrangements, have so long been associated with definite ideas that they have passed into racial tradition. Such associations, in view of their effect upon the harmony of the ad and therefore upon the success of the appeal, should be understood by the ad writer in order that they may be given proper recognition in the construction of the advertisement. Frank Alvah Parsons mentions having seen a paving brick advertisement with a Louis XVI border. Such a border appropriately suggests the luxury of fine and artistic surroundings, while brick is a product of a purely utilitarian character. This, of course, resulted in noticeable incongruity. Since the sense of harmony is innate in nearly every human being, advertisements should, whenever possible, conform to the laws of harmony. Even though the reader may not understand the historical association, he frequently senses the

clash of discordant elements and is unfavorably affected by the incongruity.

The advertisement on page 80 violates the principle of form. In the main, it is incorrect in three ways: first, its general appearance lacks rhythm; second, it associates the noise and confusion of a workshop with the music of the piano; third, the border surrounding the head of the advertisement is better adapted for use with something that appeals to the finer senses, such as jewelry, perfume, and the like, than for enclosing a picture of laborers at work.

An advertisement arranged on principles of correct form and proportion is that of The Caille Perfection Motor Company. Not only

"We're Having The Time of Our Lives"



"Every day we're enjoying thousands of new boating pleasures, with our Caille Portable Boat Motor. We go everywhere and anywhere regardless of distance. We never have to take turns at the oars. Nobody is tired out—we're all simply 'full of the old Nick' and having the time of our lives with our

**Portable
CAILLE
Boat Motor**

and a common row boat." It attaches to any row boat by simply turning two thumb screws. Generates 2 H.P. and runs 7 to 9 miles an hour or slow enough to troll. It is adjustable to any angle or depth of stern and steers without

Patented Folding Rudder
which rises over weeds and obstructions and then drops back in place again. It also gives you complete steering control even after motor is shut off. Our weedless propeller is protected by a skid. Caille motors can be furnished with batteries or magneto ignition. They are regularly furnished with a remarkably effective muffler, but if desired we will furnish our

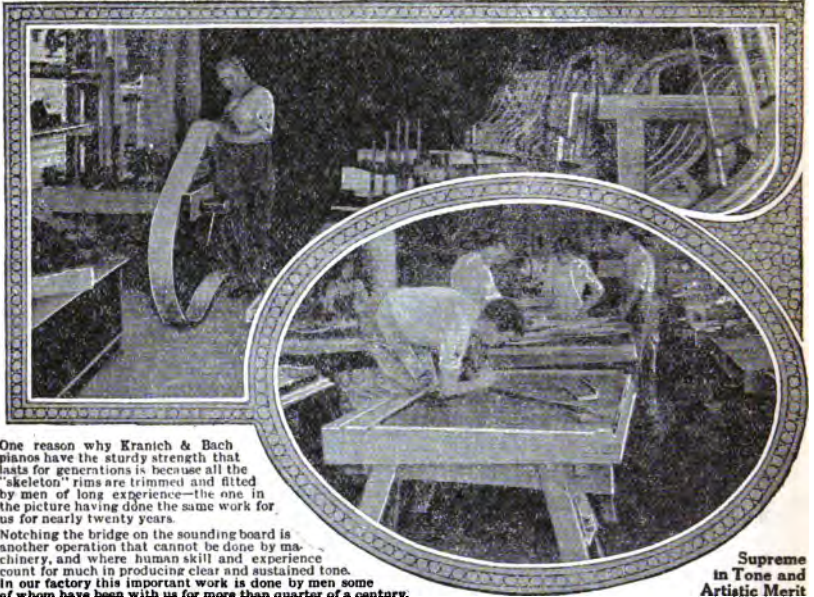
Underwater Exhaust Without Extra Charge

Send for beautiful catalog. Get the details. A postal brings it. Sold by Leading Sporting Goods and Hardware Dealers.

We Also Build marine motors from 2 to 30 H. P. If interested, ask for our Marine Motor Blue Book.

The Caille Perfection Motor Co.
World's Largest Builders of Two Cycle Marine Motors.
1401 Caille St., Detroit Michigan.





One reason why Kranich & Bach pianos have the sturdy strength that lasts for generations is because all the "skeleton" rims are trimmed and fitted by men of long experience—the one in the picture having done the same work for us for nearly twenty years.

Notching the bridge on the sounding board is another operation that cannot be done by machinery, and where human skill and experience count for much in producing clear and sustained tone. In our factory this important work is done by men some of whom have been with us for more than quarter of a century.

Supreme
in Tone and
Artistic Merit

Kranich & Bach

Ultra-Quality PIANOS and **PLAYER PIANOS**

Created with thousands of bits of wood, felt and glue—materials of little natural permanence—the attainment of **LASTING EXCELLENCE** in piano construction is one of the most marvellous examples of human ingenuity in the world's history, and is insured in most pleasing measure only through the time-honored Kranich & Bach policy of **BUILDING EVERY PART** of the instrument from start to finish under one roof and under watchful supervision that demands mechanical perfection in every detail no matter how minute—a *policy followed by no other manufacturer of high-grade player pianos.*



The address of the Kranich & Bach dealer nearest to you will be sent on request, together with a copy of our beautiful Golden Anniversary Booklet entitled "Fifty Years of Kranich & Bach Quality."

KRANICH & BACH

237 East 23rd Street

New York City

is that advertisement rhythmic, but the association of ideas is correct in every way. For boat advertising probably no more appropriate border could be selected than that of water, as here used.

66. *Form in sentence construction.*—By means of words grouped into sentences mental pictures are created. Images are aroused, not only by the individual words themselves, but also by the physical appearance of groups of printed words. For example: short, direct, simple sentences have power to arouse images suggestive of action. Sentence construction, of course, should conform to the nature of the article advertised. An automobile manufacturer, for example, runs a full-page advertisement in the *Saturday Evening Post* with the idea of inducing dealers throughout the country to sell his cars. What he most wants is quick action. Consequently the entire advertisement is almost wholly composed of short sentences, as shown in the following extract:

The engineering ability behind the Blank cars is of the highest order. Our designer-chief is recognized by experts as one of the leaders in his profession.

This man has designed and built 100-horsepower engines. He has designed and built automobiles, power plants and machinery. Even our rivals concede his greatness.

Such sentences are not only appropriate to the object desired—that namely, of inducing dealers to act quickly—but they are also particularly adapted to the advertising of motor cars in which a logical rather than an emotional appeal is required.

In contrast to this we may note the following extracts from advertisements. In each of these, sentences suggestive of action would be out of place. They would violate one of the rules governing the association of ideas

and form. The physical nature of the wording is exactly suited to the products advertised, inasmuch as lengthy, inspirational sentences, having rhythm and harmony, induce a sympathetic state of mind.

Wall papers and hangings are all too frequently selected merely because of an appeal to personal taste, rather than in satisfaction of the inevitable demand of their environment. Isolated, they may be charming: in conjunction with furniture and rugs they may be fatal.

At Hotel LaSalle the traveler finds an excellent cuisine, splendid service, unflinching courtesy and quiet luxury, combined with a peculiarly American spirit of genuine hospitality and home-like comfort.

The ham is tender and tempting and when broiled or fried sends us that wonderfully appetizing aroma of real hickory smoke and savory meat.

Strictly modern in construction, commodious and comfortable, artistic in decorations and appointments, and patterned after the Palace Theatre, London, this Music Hall presents at all times the best of European and American Vaudeville attractions; but the offerings are selected with a view to gaiety and laughter as the keynote, and continued success is evidence that this policy was wisely adopted.

67. *Length of sentences.*—As the purpose of an advertisement is to impress the reader with the value of the service or product advertised, it is obvious that the language used must be such as will be best understood by a majority of the people. It is commonly recognized that simple sentences have the greatest strength. Lengthy sentences, on the other hand, may frequently be found more exact, descriptive, and philosophic.

It is manifestly impossible to lay down definite rules

as to the proper length of sentences to be used in advertising. The character of the appeal, no less than the class of buyers whom it is sought to reach, calls for modifications of any general rule that might be formulated. It is obvious, however, that long, passive, discursive, and involved sentences should rarely be employed, inasmuch as the majority of persons are not accustomed to define and analyze. Nor have they a relish for such mental processes. They desire, as Walter Raleigh says, "not accuracy but immediacy of expression."

68. *Relative length of sentences.*—An examination will show that the sentences of experienced writers average about the same number of words throughout their productions. A test made of Macaulay's "History of England" showed that the author used on the average 23.48 words per sentence, and that there was an average of 34 simple sentences to each one hundred sentences. Investigators have also shown that there is a very decided tendency toward the use of simple sentences. The Greek and Roman orators made frequent use of sixty or more words in a single sentence. Cicero has been credited with producing a single sentence of 134 words. Examples of the best prose writings of to-day indicate that 25 words to the sentence is about the average number necessary to produce the best conditions for holding the reader's attention. This does not mean, of course, that every sentence in the advertisement should be just about 25 words long, but it is a caution both against the use of long, involved sentences and against too short and choppy sentences which latter dissipates the attention by affording too frequent opportunities for the distraction of the reader's mind.

Bearing in mind that an advertisement cannot, as a rule, claim more than a few moments of the reader's

time, we may compare the following sentences taken from recent advertisements:

Although this is by no means the first time a king or member of royalty has purchased an Angelus, nevertheless, this most recent royal tribute is doubly impressive and particularly significant in view of the fact that all the leading piano-players, both American and foreign, are sold in London.

Relatively few persons will grasp at the first reading all that this sentence contains. The number of words and predications are too many to give it the unity necessary for ease in reading. The "thought groups" do not correspond to the sentence structure. Notice how much more easily one reads the following sentences from a telephone ad:

All other means of communication are cold and colorless in comparison. By the telephone alone is the human quality of the human voice carried beyond the limitations of unaided hearing. The Bell System has provided this wonderful faculty for all the people.

These sentences are short and conform in their length to the normal units of thought. Although an observance of the laws governing balance and unity is essential in all advertisement writing, it is of special importance in advertisements requiring the writing of many pages. It then assumes the dignity of a pleasing literary style. A further discussion, however, of these principles and their application, would involve a consideration of the whole subject of the psychology of writing. Only so much of the subject as pertains to the practical side of advertising can be treated here.

As we have seen, the technical arrangement of the advertising space, the subdivisions of the space into parts,

the composition and arrangement of the various colors and of the written sentence, gain in effect if each feature is carried out in accordance with the principles of rhythm. These features are commonly designated proportion, symmetry, tone and balance.

69. *Action of the eye.*—There is still another kind of rhythm which the advertiser must take note of. If he ignores it, there is a strong probability that he will lose all that might have been gained from an otherwise well-constructed advertisement. The burden of carrying the impression of the advertisements to the brain falls upon the eye—the physical organ of sight. If the advertiser fails to cater to the eye's desire for ease, he must suffer the adverse discrimination which the eye will make while skimming the magazine pages. As when viewing the scenery from a rapidly moving railway car, the eye is driven to its work by an over-curious brain and often grows tired in its efforts.

The physical construction of the eye permits it to perform its functions easily within certain limits, but only with added effort and labor when forced beyond these limits. The eye, always alert, decides by a glance whether the size of the type, the length of line and the arrangement of the lines are favorable to ease and speed of movement. If it finds the length of the lines to be such as to permit it being followed from beginning to end with a minimum of effort, the eye will select that advertisement in preference to one which compels it to move through a wide angle and which demands an expenditure of considerable nerve force to keep it upon the line and change to the next without error.

70. *The eye and rhythm.*—It is at this point that the construction of the written lines of the advertisement comes into relation with the law of rhythm. The eyes

in reading, like the legs in walking, have a natural "pace." If the legs are compelled by the condition of the surface of the road or by the tempo of a band to take shorter or longer steps than usual, they soon grow weary. A walker is not satisfied unless he can take his own "stride" and select his own tempo.

The movement of the eye from right to left or from left to right is most easily accomplished when rhythmically performed, but this in turn depends upon the length of the line along which the eye must travel. Psychologists have discovered that for the majority of people who read newspapers, those lines which are of moderate length, rather than the longer ones, facilitate rhythmical regularity of eye movement. Many up-to-date advertisers are gathering all they can from the results which the science of optics has given us. Such a study discloses a number of things that are of considerable importance to the modern advertiser.

71. *Optics and advertising.*—It is found that in reading, the eyes do not move continuously from left to right along the line of type, but that they proceed by a series of quick movements alternating with short stops until the end is reached, after which, by an unbroken sweep to the left, the eyes return to the beginning of the next line. Since words or letters are not distinguished as such during these movements, it is essential that the pauses or "fixation points" be so arranged as to allow the easiest and quickest perception during this time.

The economy of reading depends upon the number of these fixation points to the line, and these in turn are determined by the length of the line. According to one authority, it was found that "the more pauses there are in a line, the shorter their length on the average; and vice versa, the fewer the pauses the larger any one pause

is apt to be." Since there are fewer pauses in the shorter line than in the long ones, the "expanding of the field of attention" at the fixation points is made more frequently and with greater ease in the former case.

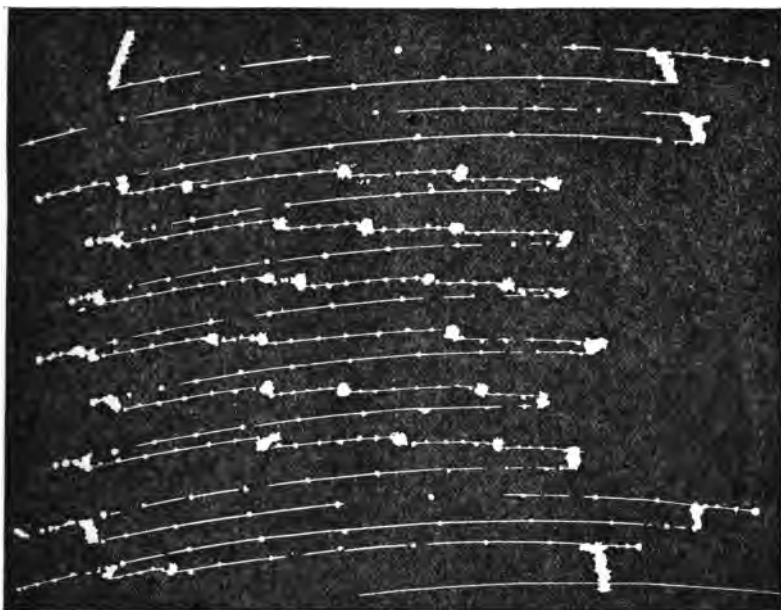


Chart showing the operation of the eye in reading. From "The Psychology and Pedagogy of Reading," by Edmund Burke Huey, A. M., Ph. D. Courtesy the Macmillan Company

Prof. Huey says, speaking of this diagram:

"The curve shows the movements of the eye in reading six lines, preceded and followed by two free movements of the eye each way, in which it was swept from one end of the line to the other, the beginning and end alone being fixated. The broad vertical lines and the round blurs in the reading indicate pauses in the eye's movements, the successive sparks knocking the soot away from a considerable space. The small dots standing alone or like beads upon the horizontal lines, show the passage of single sparks, separated from each other by 0.00068 sec. The breaks in the horizontal lines indicate that the writing point was not at all times in contact with the surface of the paper though near enough for the spark to leap across, as shown by the solitary dots.

"The tracing shows clearly the fixation pauses in the course of the line, the general tendency to make the 'indentation' greater at the right than at the left, and the unbroken sweep of the return from right to left."

These automatic movements of the eyes are so unconsciously made that they are difficult to detect; but an instrument has been devised by Professor E. H. Huey

whereby they are being recorded. The chart on page 87 shows the record of the eye's movement while reading six lines of print, set in ten-point old-style type and $3\frac{3}{8}$ inches in length. Notice that the eye, before reading all the lines, took its habitual cursory glance over the first four lines—a thing fatal to many advertisements, since the eye, unless forced to the task by the will, avoids whatever is difficult to read.

The distance from one large spot to the next is called a "fixation." Within this space falls the portion of the

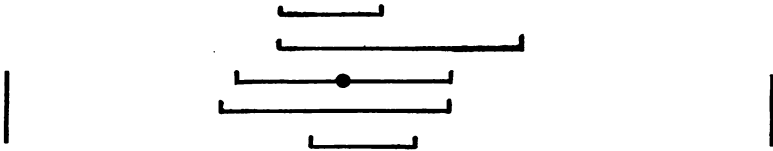


Diagram to show amount of printed matter the eye takes up at once. From "The Psychology and Pedagogy of Reading", by Edmund Burke Huey, A.M., Ph.D. Courtesy The Macmillan Company.

line of print which is "read" or absorbed while the eye is at rest. Although in this particular experiment the number of words averaged about three for each fixation, the number of words taken up by each fixation depends largely upon the length of the line of print; hence it is important to determine how much can be easily covered by the vision with any movement of the eye. If this is determined, then the words or symbols can be so arranged that they will present a complete idea to the mind at each pause and can be taken in by the eye at once and with ease. By avoiding movement, and fixing the eyes upon the dot in the diagram on this page it will be discovered that the reading range of the unmoved eye is very limited. If this were applied to an advertisement, an area of not more than an inch square would

fall within the range of intelligent vision; the rest of the advertisement would be merely a gray blur.

This experiment shows that the eye of the average person picks up and identifies about one inch of a line of print at each fixation, although most readers would think they saw more.

Another fact of great importance and closely connected with these fixation points is the mental process concerned in perceiving what is before us, and the means by which the mind most easily takes note of what is there. A scientific discussion of this mental process is most interesting, but the practical advertiser is concerned chiefly with the means by which the minds of prospective customers are most easily reached.

72. Legibility.—Legibility of characters is based upon combinations of straight and curved lines so arranged as to promote economy of effort in reading. The ordinary forms of Roman type are striking examples of legibility, the letters in most frequent use being the most legible. Short words possess great legibility; when arranged in short, natural sentences both words and sentences are extremely legible, provided the arrangement is according to the customary method. Vertical arrangement, as an instance, almost destroys legibility, because the eye is unaccustomed to read vertically.

73. Reasons for failure of some methods of appealing to the eye.—Advertisements that do not possess legibility cannot be permanently successful since they violate a fundamental principle of mental activity. Briefly, the matter may be stated thus: It is not the constituent parts (in this case the individual letters) of any given form that make it recognizable, but the familiar total arrangement of the form itself. A printed line may have all the elements of familiar words, but unless the

visual form is one that we are accustomed to, we do not recognize it at once. This recognition by general form depends upon the fact that we have in our minds a storehouse of familiar word forms, geometric forms, upon which we draw when looking at a new word, or a new picture, or a new form.

In the following illustrations there are the same number of characters, but in the first figure their arrangement is not according to any form which the mind has stored away for quick reference. This law of recognition may be tested by taking just one glance at the first figure and then attempting to reproduce the lines. It will be discovered that not more than



four or five characters can be perceived at a glance, whereas in applying the same test to the second figure, where these forms are shown in their more familiar arrangement, the whole is recognized at a glance. "The habitual association of the parts into a unity which makes the perception facile and the memory after the exposure easy, and the familiarity of the total form as an unanalyzed whole, work together as factors in these as in all such recognitions."¹

The advertiser who employs unusual words, forms and arrangement, will find that his advertisement is not easily perceived or remembered—the two things that should be of chief concern to him.

74. *Characteristic part of letters.*—Advertisers some-

¹ Professor E. B. Huey, "The Psychology and Pedagogy of Reading," p. 79.

times mistakenly employ a method that puts a distinct strain upon the reader's perceptive powers. In order to attract attention by the uniqueness of their advertisements they divide the lines of printed words into an

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upper and a lower half, the upper part being printed in one color and the lower in another. Usually the lower half is printed in strong colors, while the upper part is printed in weaker tints, thereby attracting less attention. This is seen most frequently on billboards and poster signs, but the meaning of the words is not easy to grasp. By comparing the mutilated sentence in the illustrations, the reason for this lack of clearness at once becomes evident—i. e., the upper half of a word or letter is more important for perception than the lower half.

One fact is proved. The value of advertising depends on the value of the reading matter that goes with it.

One fact is proved. The value of advertising depends on the value of the reading matter that goes with it.

75. *The tone of an advertisement.*—The combination of illustration, type, and border, the securing of balance and color schemes, the choice of correct length in line and sentence, all are means through which the advertiser presents his appeal in an artistic way. Harmony prevails throughout. This does not mean that all parts of the advertisement should have the same tone; on the contrary, each should have the degree of blackness or color that is most agreeable and that is demanded by the environment. If it is the type that is expected to make the chief appeal to the reader, the type should have the strongest tone and the attributes less. If it is the illustration that is to be relied upon to get the attention of the reader, it should have a tone strong enough to thrust its pictorial motive at the reader with force and effect. But the demand of art does mean that the tone of the advertisement is harmonious in view of its selling purpose. Due to this harmony of construction it creates a favorable, not a discordant, appeal. And favorable appeals are what the mind chooses to attend to and act upon.

CHAPTER VII

LABORATORY RESULTS AND PRACTICE

76. *Value of laboratory analysis.*—Frequently the money expended by the advertising department represents a large part of the selling cost of a product, and if the advertising fails to produce the expected result, this money is lost wholly or in part. As instances of the money risk in the conduct of even a small advertising campaign may be mentioned the cases of a launderer in the Middle West, who wasted \$3,000—enough to equip a small plant—in the wrong kind of advertising; and that of a real estate man, who invested a like sum in advertising irrigated lands and sold but one 40-acre tract, while some of his competitors, with an appropriation of less than one-half that amount, secured almost \$20,000 worth of business.

Although an advertiser can hardly expect to plan a campaign and conduct it on a basis of absolute certainty, glaring mistakes in the choice of advertising may be avoided. Almost invariably, when a campaign proves a striking success, it will be found to have been based on laboratory practice.

77. *What constitutes laboratory practice.*—Inasmuch as the returns from advertising hinge on the intangible processes which take place in the buyers' minds, it is impossible to conduct advertising tests in the same manner as those of the chemist and engineer. But the results obtained from an advertising campaign can be calculated and studied; and from such studies laws and

principles can be deduced. The probable pulling power of any advertisement can, therefore, be determined with fair accuracy by means of laboratory tests.

78. *Methods of laboratory investigation of advertising.*—The method employed by the laboratory investigator is to secure a number of persons or subjects, observe them at different times and under different conditions, and carefully record their action; thereafter combining and correlating these records so as to arrive at an average condition.

To consider the points of agreement:

1. Both the advertising man and the laboratory investigator necessarily arrive at an average. It is true that while the investigator deals with hundreds, the advertising man approaches millions, but that only makes it possible for the investigator to record more carefully, and to determine with more precision the points of contact in the advertising appeal.

2. The laboratory investigator uses for his experiments actual advertising copy and the consumers of actually advertised goods, both men and women, just as does the advertising man.

3. The experiments of the laboratory investigator extend over a period of time and with audiences in different moods and conditions. So, too, do the experiments of the advertising man.

Now to examine the points of difference:

1. The advertising man does not know when his audience will read his message; nor does he know how they will read it; nor again how much time they will spend upon it. He is in fact without exact information touching the limitations imposed upon his work.

2. The laboratory investigator, on the contrary, controls these factors; he can determine just when and how

the advertising medium shall be read, and he can determine how much time each subject shall have for consideration. He can vary the conditions according to predetermined plans. Consequently, the laboratory investigator can reduce the number of unknown factors, and can follow the results obtained from modifications of these factors, so that in the accumulation of such data, the effect on each modification will be fully demonstrated. In other words, the advertising man has only a very dim light upon some of the conditions; he works to a considerable extent in the dark; he experiments without knowing fully the factors which enter into his experiments; he makes changes without knowing in advance the effect of each change; nor does he know his audience beyond the fact that they buy something he has to sell.

That fraction of his audience which the advertiser meets in the course of business is insignificant in comparison with the number represented in the work of the laboratory investigator. Moreover, the advertiser's view of them is frequently distorted by his own personal idiosyncracies, and he is rarely able to record and tabulate the impressions received. Accordingly, he does not know who read the mediums in which he advertises; he only knows who receive them. He has no means of knowing whether his advertisement is read by people of all types or whether it appeals only to people of one type. If he finds that there is considerable variation in the pulling power of his different pieces of copy, he has as a rule no means by which he can determine definitely what factor or factors influenced the result in each case.

79. *The determination of pulling factors.*—There are chiefly three factors to be considered in advertising, each of which in turn is extremely complex. In the first place, the advertisement may consist of hundreds of component

parts. Secondly, the product may have a thousand or more talking points. Thirdly, the mind to be influenced by the advertising description of the product, commonly acts in such a complex manner that its processes have never yet been fully understood and tabulated.

While the tabulation of returns obtained from a series of keyed advertisements, shows with accuracy which advertisement pulled the most replies or brought the largest number of orders, it does not specifically show the factor or element which made that particular advertisement a good puller. When two advertisements which differ markedly in some one element are run under identical conditions, the difference in returns obviously must be attributed to the difference in the advertisements themselves.

The advertisements shown in Figures 1 and 2 were published in different issues of the same publication. The advertisement, Figure 1, was published first. No returns were obtained. The advertisement, Figure 2, was run in a succeeding issue of the same publication. This advertisement produced a number of contracts. In this case it is easy to determine the factor responsible for the success or non-success of the advertisement.

Figures 3 and 4 afford another example of difference in pulling factors. Figure 3 was run first, and pulled 9.2 per cent orders. Next month it was thought advisable to change the nature of the offer, which resulted in text and display changes. The resulting advertisement, Figure 4, pulled only 4.3 per cent. A comparison of these two advertisements makes it easy to determine the pulling factors of the former.

In general, the results obtainable by comparison of returns from a series of advertisements, indicate only the value of the sum total of all the factors which make up



Tie it with a "Pull Fastener"

String, Tape and Straps take too long to fasten. Rubber Bands rot—besides, they're useless for securing a bulky package.

The "PULL FASTENER" does all that these old-fashioned tying appliances do—*does it quicker, better and easier.* Yet it costs no more than rubber bands, and lasts ten times longer.

A bulky parcel, clumsy bundle, or dainty package are all the same to a "PULL FASTENER." Place around the package and pull—that's all. Binds with a grip of steel; tied or loosened in a second."

Pull Fastener

"PULL FASTENERS" are made in tape, cord, webbing and strap form—for every purpose. Over 38 different styles, sizes and prices, from three-for-a-cent upwards. Various colors—brown, red, pink, gray, orange, white. We make a special Pink Lawyers Tape "PULL FASTENER." Used and indorsed by numerous prominent Attorneys, Government Officials, Banks and Professional Men.

Write on your business paper for finely illustrated catalog and free samples. Representatives wanted.

The PULL FASTENER COMPANY
305 Cox Building Rochester, New York

FIGURE 1



PULL EITHER
END TO
TIGHTEN;

PULL SHORT
END TO
LOOSEN.

A Special Lawyers' Tape

Twisting ordinary tape or string around your papers—holding in position—tying—then cutting off surplus, is a slow, annoying process. And all this trouble is unnecessary.

The *Pull Fastener* does all that can be accomplished by string, tape, straps and rubber bands—*does it quicker, better and easier.* Place around package and pull—that's all; fast in a flash. Extensively used by United States Government and many prominent attorneys. Write for FREE SAMPLES.

PULL FASTENER COMPANY
312 Cox Bldg., Rochester, New York
Representatives wanted

FIGURE 2



A Trial Will Prove

our claims for the "PULL FASTENER." It does all that can be accomplished by string, tape, straps and rubber bands—*does it quicker, better and easier.* Place around package and pull—that's all. Fast in a flash.

Pull-Fastener

Mfd. under U. S. Patent No. 756,496

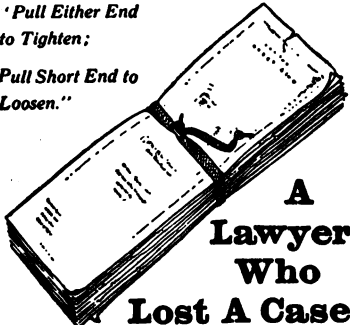
Used by United States Government and Indorsed by State Officers and Prominent Attorneys. Lasts twenty times longer than rubber bands. We make a special Lawyers Tape "PULL FASTENER" which is meeting with the unqualified approval of the profession. Write for samples, and to cover cost of packing and mailing send ten cents. Energetic representatives wanted.

PULL FASTENER COMPANY
322 Cox Building, Rochester, N. Y.

FIGURE 3

"Pull Either End
to Tighten;

Pull Short End to
Loosen."



A Lawyer Who Lost A Case

explained his defeat by saying that the rubber band around his papers broke at a critical moment in his defense, and got them mixed, thus preventing his reference to a point which would have won the case for him. Avoid this possibility by using the

Pull-Fastener

Mfd. under U. S. Patent No. 756,496

Does all that can be accomplished by string, tape, straps and rubber bands—*does it quicker, better and easier.* Lasts twenty times longer than rubber bands. Our special Lawyers Tape "PULL FASTENER" is indispensable to Lawyers. Write for samples and enclose 10¢ for mailing and packing. Representatives wanted.

PULL FASTENER COMPANY.
329 Cox Bldg. Rochester, N. Y.

FIGURE 4

the advertising matter. In mathematics it is impossible to resolve an equation $a+b+d+e \dots n=f$, if only f is known. So too in business; it is usually impossible, where only the general result is known, to determine the relative value of any single factor.

Thus, the failure of an advertisement to produce the expected results may be due to the character of the copy, the type arrangement, the illustration, the argument, the position of the ad, the border, or to a combination of two or more of these. Exactly where the failure lies can be determined only by experiments. It becomes necessary by changing one single factor at a time to note the effect each day, until in this way, the relative importance of each factor as a contributor to the general result is ascertained.

80. *Preliminary tests of advertisements.*—Although, as we have seen, comparative try-outs of advertising matter differing in only one point may in some cases be made, the returns from such tests are not necessarily conclusive.

What can be done is to make preliminary tests on borders, make-up, illustrations—in general, the display of the advertisement. The four advertisements shown on page 97 were subjected to searching preliminary tests, in which a number of lawyers gave their impressions of each. No. 2 of the series was found to have the strongest appeal for the following reasons: First, the product was shown in use; second, the headline appealed specifically to lawyers as a class; third, the reader was offered free samples. The massing of these advantages led to the selection of No. 2 of the series and subsequent results amply justified the preliminary laboratory work. The series was run in the same medium in similar posi-

tions, and No. 2 proved to have a pulling power exactly in accordance with the preliminary test.

When the advertiser realizes the difficulty of determining the relative values of the various factors which make up his campaign, he turns to the laboratory psychologist for help. The laboratory worker has well developed powers of observation and a mind trained to making unprejudiced deductions. He has both the time and the skill to secure or prepare, if need be, the instruments necessary for highly complicated tests. Often, too, he is able to utilize for his experiments a large body of class room students who willingly lend themselves to the necessary tests. While the practical mind frequently is skeptical with regard to the value of laboratory work, it must be admitted that experience in many fields has demonstrated the disadvantages under which the rule-of-thumb man is working and has proved laboratory results to be a sure guide to efficiency and a preventer of waste brought about by incorrect methods.

An instance of advertising loss which could have been foretold in a few moments by a skilled laboratory worker is that of a new land company, which spent \$8,000 in advertising its bonds in denominations of \$1,000. Even the simplest of laboratory tests would have shown that customers prefer to buy bonds in denominations not larger than \$500, as these are more easily converted into cash than those of larger denomination. A laboratory test in this case would not only have prevented the wrong expenditure of \$8,000, but would in all probability have determined the right angle of approach for the entire advertising campaign.

Laboratory work has also demonstrated a long overlooked fact with regard to position. The value of so-called "preferred" positions has been well understood

and appreciated by all experienced advertisers, so that where the nature of the case permitted, preferred positions were usually sought. It was discovered, however, as the result of laboratory work, that the value of some of the space immediately adjoining such preferred positions was greater than had been believed.

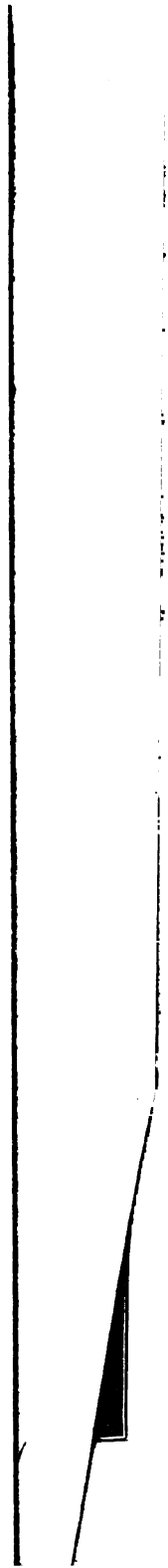
81. *Laboratory tests of sales factors.*—The factors in which the advertiser is particularly interested, and which can be indicated with accuracy by laboratory tests, are attention, interest, desire and action. From a monetary standpoint the advertiser is interested only in the returns; from the laboratory standpoint he is intensely interested in the entire four steps and also in the minor factors of which they are made up.

The problems of arranging such tests arise from the difficulty of determining how an advertisement affects prospective customers. It is not particularly difficult to test an advertisement for attention; it is distinctly difficult to test an advertisement for desire. It is also difficult to measure the degree of interest which an advertisement excites; though the closing value of an advertisement published is easily determined by means of the returns sheet.

82. *Attention values.*—Laboratory tests for attention have been of great value to advertisers; as an instance one may mention the work of Dr. Edward K. Strong for the Advertising Men's League of New York City. He showed a number of advertisements in exactly the same way to the same person, and, noting the number of persons who were later able to select those they had seen, reduced the result to percentage form.

No. 1 without doubt is very successful in compelling attention. Nos. 5 and 11 depend upon the unusual for their attention-value, but the former has also much of

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interest. Ivory soap, Nos. 6 and 7, are uniformly good. No. 20 is a good example of a mechanical stunt to attract attention, although its lack of interest in addition makes its percentage lower than No. 1 for instance.

No. 16 is well-balanced, but is not so successful as the interest-incentive of No. 17. The latter would be much more successful from the attention standpoint if the white squares were removed from the picture. The eye can't help turning from the picture to it and then down to the watch and then back again. So strong is this circuit of eye-movement that it is with difficulty that one can stop and read what is in the little square. Unity is lacking, but the interest-incentive of the picture is very strong.

Now unity is not the only factor which must be taken into account, but it is an extremely important one. Just what unity is, it is difficult to say, but I have found that you can test an ad for unity very well by imagining that you are about to reach out your hand and pick up the ad. If you have the feeling that it would all hang together—that you could get it all with one grab, you have a successful ad from the standpoint of unity. Some ads "fall apart" and so lack unity. When you are through with them no one definite message is impressed on you. Consider No. 1 in this respect, then see how the background in No. 2 makes you feel less confident of grasping the picture. By no stretch of the imagination could you pick up No. 11 in your hand. In fact, you feel as though it would take several handfuls to do the job and then probably several of the little hands would be spilled around. In the same way No. 5 has a number of distinct and separate parts—the picture, the heading, the bar of music, the package, the two lines of copy, and the name. We know from many tests that the average person can grasp five items at a glance, but many can only take in four, and some only three. Here we have six and all different in kind. The only result possible is a confusion in the reader's mind—an unpleasant feeling. Compare the ad with

No. 24 and see the difference in the results (33 per cent as against 89 per cent) when the material is rearranged. Here the picture is noticed and also the name. When a picture is used with copy it is presumably there to attract attention. It does, also, if it is the right kind of illustration, aid in making you want to buy. But in advertising, just as in salesmanship, it is folly to argue the merits of your product before you have mentioned what you are selling.

Let us remember that the ads that are best seen are those that hang together—are a unit. It is they that “jump right at you,” that can be “grasped in your hand” without a lot of pieces being left behind. And when an ad is of such construction it is pleasing to look upon and has a much better chance of being read.

83. *Interest values.*—A business manager who had had considerable training in psychology was marketing a product the success of which depended on the ability of the advertisement writer to hold the attention of the reader through a long description of the article to be sold. In order to determine the relative value of advertising in magazines, he carefully set out to note how long advertisements could hold the interest of readers. Believing that accuracy of tests might be interfered with if competitive advertisements were submitted to readers especially for the purpose of determining their attention value, he observed and recorded for a period of several months the time which the ordinary reader devoted to the reading of individual advertisements in the magazine; the observations being taken on street cars, railroad trains and in clubs. This record showed plainly that, contrary to general opinion, a closely printed advertisement, containing from five hundred to five thousand words, will be carefully read, and even studied, by those who are interested in the subject. A man who is think-

ing of buying a motor car will devote hours to absorbing information on the subject of motor cars, which fact tends to show that the long advertisement, particularly if interestingly written, may have as high as 99 per cent attention-holding value.

The interest value may also be measured by the returns received in response to an invitation to write for supplemental advertising matter. Allowing for a small contingent of curiosity seekers, replies will range all the way from one-tenth of one per cent to thirty-two and one-half per cent.

As interest merges into desire so imperceptibly that no hard and fast dividing line can be drawn, it is obvious that the number of returns received under circumstances of the kind just described must also have a strong bearing on the desire value of the advertising.

84. *Desire values.*—Few laboratory tests have been made to determine the degree of desire aroused by an advertisement or by a series of advertisements. The highest possible desire value of an advertisement is shown when it is circulated among advertising men, who themselves know the methods used by skilled advertisers to create desire, and who, despite this knowledge, are aroused to the extent of becoming purchasers.

In the case of a specialty article selling for \$150, with which it was desired to appeal particularly to high-grade prospects, the preliminary advertising matter was submitted to a large number of advertising men for the purpose of ascertaining the desire value of the matter prepared. It was found that eleven and three-tenths per cent of the entire number showed intense interest, many of them promptly sending in their orders for the article.

On this basis it was deemed safe to proceed with the

campaign, using the tested form of advertising. The accuracy of the preliminary tests for desire value was shown by the fact that so long as the appeal was directed to the same kind of prospects as those originally tested, the percentage of returns approximated that of the preliminary test, namely, eleven and three-tenths per cent.

Wherever laboratory methods are used to determine principles governing the steps through which the mind must pass, these principles are found to be reliable guides. Though advertising returns are not always immediately increased, yet it is generally possible by these means to prevent any large waste of money. Even an ordinary try-out, though used unscientifically, as it commonly is by business men, furnishes a means of determining roughly the relative values in advertising. How much more valuable, then, must the scientific work of the trained observer prove when enthusiastically conducted with the aid of proper equipment!

85. *The advertiser a practicing psychologist.*—Every advertisement is designed to produce sales or create sales influence, and unless these ends are obtained it has failed of its purpose. The close connection between this purpose and psychology is seen in the fact that only as the proper stimulus is applied to the mind is the desired action produced. An advertisement and an advertising campaign not laid out in accordance with psychological principles may possibly lead to many sales; yet the process is bound to be wasteful. To see that each dollar of advertising effort creates maximum selling influence is the advertiser's chief duty, and for this reason he is necessarily a practicing psychologist.

PART III: THE TOOLS OF ADVERTISING

CHAPTER VIII

MODERN PRINTING METHODS

86. *Principles and practice.*—The preceding Part II has been devoted to certain principles upon which depend a successful appeal to the mind. It is now desired to acquaint the reader with various methods through which the advertiser puts his psychological principles into actual use. From this point of view—and it is the true one—there is no conflict between theory and practice. Theory is necessary that the advertiser be not a blind leader of the blind; practice is necessary that space yield sales.

87. *Relation of the printing art to advertising.*—Since the great bulk of advertising is done by some form of printed matter, it is important that the advertiser—and for that matter every business man—should have at least a working knowledge of the art of printing. This term may be liberally interpreted to cover lithography and engraving, although in point of fact these are entirely different processes.

In printing, the ink is placed upon a surface of metal or wood type, or plates, and is then impressed on paper by means of some form of press. In engraving, on the other hand, the words or design are cut into a plate, usually of copper or steel. These cuts, or depressions, are

filled with ink, which is in turn transferred to paper. In this case the ink is deposited on the surface of the paper, not impressed, as in the case of printing. In lithography the design is made upon stone, usually by the use of a grease to which the ink adheres, while the remainder of the surface is wetted so that it does not take ink. The ink design is then transferred to paper.

Engraving and lithography, as well as embossing and various other special methods of reproducing, have only limited uses for the advertiser. Among these are the production of letter heads, cards, formal invitations, and some kinds of color work. Special knowledge of them is therefore unnecessary to the average business man. His interest lies chiefly in the more common forms of printing proper.

These processes he should know, not only because cultural reasons demand familiarity with "The art preservative of all arts," but because only by such knowledge can the business man get the best results from the printer. More important still, the effectiveness of his advertising methods depends in large measure upon the right choice of type and other symbols. These speak a language which is no less eloquent than words. Only a general treatment of the subject of printing is possible in this chapter, but it includes the facts most essential for the average advertiser.

88. *Type faces.*—The basis of all printing is the movable type. In fact, the invention of type was the origin of the printer's trade. Great printers of the past find their most enduring monuments in the beautiful type faces that have been named after them. Of course, a large part of the printing of today is done, not by movable types, but by plates or by whole lines of type, linotypes, cast in one block. Nevertheless, for the finest work

the hand-set movable types are preferred. There are many different faces or styles of type, each of them with characteristics of its own. The advertiser need not be familiar with all these—indeed, he cannot be—but he should at least know the characteristic features of the most important.

There are four main schools or classes of type. These are: The Roman, the Gothic, the old English or Text, and the Script. Each of these schools of type is repre-

The Roman type is composed of curves

The Gothic type is distinguished

The Old English black letter or text

Script is the least common of all types

sented in the printer's case by a number of variations. The essential differences are these: The Roman type is composed of curves and straight lines with shadings of the more important parts of the letter. There is a clear distinction between the fine lines and the broader lines, which gives the type its distinctive beauty and legibility. The Gothic type, on the other hand, is distinguished by the fact that its lines are of the same thickness throughout the whole letter. Naturally there is less opportunity for variations in the Gothic faces. Old English black letter or text reminds us of the time when writing was done by means of a brush and not with a pen. The strokes are not continuous. Today this type of letter is rarely used except for social and other formal purposes and for the suggestion of antiquity. It has a great deal of beauty, but lacks legibility. Even in German printing, where this style of type face has survived longest, there seems to be a general tendency towards its dis-

placement by the Roman letter. Script is the least common and least useful of all types. It is simply the reproduction of handwritten lettering with all the lines continuous throughout the words.

From the above description it is obvious that of the four styles or schools of type the Roman is capable of the greatest number of variations and possibilities. It is in general the most legible as well as the most beautiful of all types.

89. *Old style and modern.*—Broadly speaking, Roman type may be divided into two main classifications; namely, old style and modern. Old style Roman is modelled most closely after the forms used by the Italians before the invention of printing. It is distinguished by the lack of contrast between the thin and the thick lines of the letters. In other words, the shading of the letters is not pronounced. Especially in the smaller letters, as the b's and l's, the pointed part of the upright strokes form an acute angle, while modern faces are characterized by right angles ending the upright strokes in such letters, and also by heavy shading combined with the hair lines. A study of the accompanying letters will give the beginner a fair idea of the difference between old style and modern Roman. The alphabets given on page 109 will also afford material for study.

Scientific tests have indicated that the modern faces offer a slight advantage in legibility over the old style faces. This depends to some extent, however, upon the kind of paper that is used. On rough, cheap paper or in high-speed work, it is frequently advisable to avoid extreme modern faces, for the reason that the fine hair lines are in danger of being broken and the form of the letter spoiled. There is also more chance of filling with ink in most of the modern faces.

H O T h o t
H O T h o t

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
 ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

90. *Other variations in type faces.*—In bold face, or bold, the thick strokes of the type faces are broadened, so that the letter has a heavier effect, though retaining the essential characteristics of the original letter.

Any type face may be made heavier merely by thickening the thin lines of the various characters. Besides the changes made by altering the proportion of contrast in thick or thin lines, letters may be further changed by broadening the entire letter, which gives them the designation “expanded.” A type-face which is narrowed instead of broadened, is called “Condensed.”

A further variation in type faces is secured by any of various methods, as by running a thin line about the face, as in “Comstock”; by the use of fine parallel lines as in “Engraver’s Shading,” or by outlining and shading in combination, as in a face used by the *Saturday Evening Post* for headlines and designated “Curtis-Post.”

Type styles change as do styles in dress, though with less frequency. It is conceded by expert printers that beauty and utility are most fully combined in the Caslon family, and as such this type is always in style. Caslon is a style which has been in use for over a century and has been recut by various founders, so that now there are a number of faces more or less closely approximating the

first cut of Caslon. Caslon Bold resembles Devinne in some respects, being a most serviceable face both for body and display.

Scotch Roman is a great favorite with advertisers and printers. It is the type in which this book is set. It is a handsome, legible letter, and is particularly valuable for body type. There are fewer faces of this type available for display than in the Caslon series, or in many other faces of a later cut. Cheltenham has a distinctive value for advertisers because it is extremely compact. It allows the largest possible amount of reading matter in the smallest possible space, and yet has absolute legibility. The reason for this is that Cheltenham makes use of the scientific fact that the upper part of the letter is sufficient to enable us to read a word. The lower half of the letter is far less important. Consequently, the designer of Cheltenham dwarfed the lower part of the letter and magnified the upper part. Thus he gained legibility with the least waste effort. Where an advertiser must put a great deal of text matter into small space, Cheltenham is his wisest choice.

Cheltenham is now made in a variety of forms, including old style, bold, bold condensed, bold Italic, bold extended, bold extra condensed, bold extra condensed title, bold italic condensed, bold outline, extra bold, inline, inline condensed, inline extra condensed, italic, medium, medium italic, old style, old style condensed and wide—a range of faces which permits the dressing of an entire advertising campaign in Cheltenham, either in its original face or in some of its twenty variants.

It is always a good plan to secure from the printer a style book showing the types he has in his shop. These examples of faces will prove of great value in getting good results, as one office may be equipped with Scotch

Romans and another with Caslons—these faces usually being equally satisfactory to the advertiser.

91. *Placing of the type-face.*—One important improvement made in printing-types has to do with uniformity in method of placing the face on the body. Referring to the line below, made up of old types cast by the haphazard methods in use twenty or more years ago, it is seen that these letters, though each cast on a twelve-point body, do not line. The characters “S,” “P” and “7” occupy practically the entire body of the type, so making it impracticable for the printer to use several pica faces together; though the bodies of each were the

hSd&mTcNmPD.hC7Uaa

same width, the faces would vary widely.

As shown by the following line of type, faces are now so cast as to line at the bottom with all faces cast on the same body, when conforming to the rule of “common line”—a term used to designate this quality.

hSd&mTcNmPD.hC7Uaa

No matter what the size of the type, the forms of the letters in the same cut or face are ordinarily exactly the same.

Just as in a series of equilateral triangles of various sizes the forms of the geometrical figures are all alike, so an “a” in 3½ point Roman is of exactly the same form as the “a” in any of the larger sizes of that face.

92. *Size of type bodies.*—The advertiser, for many important reasons, is intimately concerned with the size of type to be used. Of first importance is the amount of matter that he can run in a given space, particularly where such space is commanding a high price. Secondly, it is essential that type be selected of a size that is easily read. Finally, it is important that the most attractive

type among the many offerings of the type founders be selected.

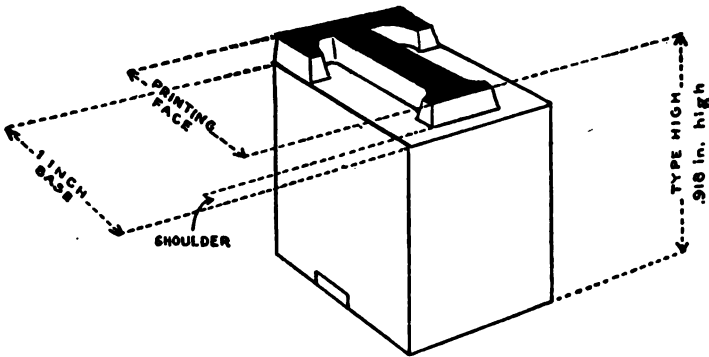
In the early history of type founding, founders cast their type faces upon type bodies which often were of different size, though the same name was given to these casts. For instance, the Brevier—a size much in use in newspaper work—cast by one foundry might have a larger or a smaller body than that cast by another foundry. The result was that when these two type bodies were used in the same office, they would not line, causing much trouble and difficulty, and resulting in poorly printed matter. This has been remedied by the introduction of the point system.

93. *The point system.*—The Type Founders' System of the United States, in order to secure the benefits arising from the use of uniform sizes in type bodies, now denominates 1-72 of an inch as a "point." The arbitrary designations of Nonpareil, Minion, Brevier and the like, used by old-time printers, are rapidly falling into disuse, the mathematical name being more accurate. All founders now cast types having bodies in multiples of the standard point, so all type bodies of the same designation have exactly the same body.

Following is a table of sizes of printing-type:

Old Name	Size in Points
Diamond	4 or 4½
Pearl	5
Agate	5½
Nonpareil	6
Minion	7
Brevier	8
Bourgeois	9
Long Primer	10
Small Pica	11
Pica	12
English	14
Great Primer	18

The printing "face" of a type is not its actual depth as laid down by the point system. An illustration will make this fact clear. The base, which is here one inch, determines the size of this type, 72 point. It will be noticed that the upright strokes of the printing face are



1. Upper figure shows type face and base of 72 point and 36 point.
2. Lower figure shows body inclined, giving a view of the face and other features.

not quite so high as the base. In a 36-point type the face would be about three-eighths inch. This allows one-eighth inch for the "shoulders" at top and bottom. Ordinarily, two types of the same base or size, i. e., two 36-inch point types, would have about the same size of letter.

94. *Means of type composition.*—Formerly all type was set by hand. In hand-setting each type must be taken from its box in the case, set in its line—commonly in a composing stick—and afterwards transferred to a galley, and still later to the form from which it is printed. Today a great share of the plain composition is done on the linotype machine or the monotype, the former of which casts a line of type at a time, and the latter individual types.

Machine composition has the advantage of costing less than hand composition. Both slug composition and individual type machine cast composition have advantages over the older form. Linotype composition prints directly from the slugs—if necessary, without electrotyping. Monotype composition usually calls for electrotyping, particularly if the run be long, as otherwise the type, spaces and quads may work up in the form. Monotype composition is easily corrected; with linotype composition it is necessary to have a new slug set in order to make a change in the line.

A wide range of faces is available on “the machine,” as typesetting or casting machines are termed, and in many advertisements machine composition may be used to great advantage.

95. *Type measurement.*—The number of points in a base of type determines the amount of space it occupies lengthwise in a column. For example, twelve lines of 12-point type would occupy a column of printed matter two inches in length. So far as the actual type is concerned, the height—the distance from the base to the printing surface—is in all cases the same, .918 of an inch. This is called “type-high,” and all cuts, borders, plates and other material to be printed must be of this

height or thickness, so as to insure an absolutely level printing surface.

The width of the type in the column determines the number of words or letters that can be placed in a line of given length. On account of the difference in the styles of letter, two types of the same number of points may vary considerably in width; consequently, the same number of letters or words will not occupy the same length of line. The following lines, set in different styles, but containing the same number of letters of the same size, illustrate this difference:

Alexander Hamilton Institute.

Alexander Hamilton Institute.

This difference in the width of faces is also observable within the same style of type. Many styles are cast in several different widths, usually designated by the following names: Wide, extended, standard, condensed, extra condensed. The following will illustrate:

M Extended

M Standard

M Extra Condensed

No matter whether a type face is "fat" or "lean" the standard of measurement is always an "em" of the body on which the type is cast. An "em," briefly stated, is the square of the body of any size of type, used as a unit of measurement. When the term is used without a qualifying word it designates a 12-point em or one-sixth of an inch. In other words, a line of type two and one-

sixth inches long, the ordinary newspaper column width, is said to measure 13 ems. A line in a magazine page, which is five and one-half inches wide, measures 33 ems. Knowing the length of a line or width of a column, it is easy to determine the number of ems it measures.

For convenience of ready reference, many advertisers keep a table at hand whereby they may determine at a glance the number of ems in any given line of type.

A line	2	inches	long	contains	12	ems.
"	"	$2\frac{1}{8}$	"	"	"	13 "
"	"	$2\frac{1}{3}$	"	"	"	14 "
"	"	$2\frac{1}{2}$	"	"	"	15 "
"	"	$2\frac{2}{3}$	"	"	"	16 "
"	"	$2\frac{5}{8}$	"	"	"	17 "
"	"	3	"	"	"	18 "
"	"	$3\frac{1}{8}$	"	"	"	19 "
"	"	$3\frac{1}{3}$	"	"	"	20 "
"	"	$3\frac{1}{2}$	"	"	"	21 "
"	"	$3\frac{2}{3}$	"	"	"	22 "
"	"	$3\frac{5}{8}$	"	"	"	23 "
"	"	4	"	"	"	24 "
"	"	$4\frac{1}{8}$	"	"	"	25 "
"	"	$4\frac{1}{3}$	"	"	"	26 "
"	"	$4\frac{1}{2}$	"	"	"	27 "
"	"	$4\frac{2}{3}$	"	"	"	28 "
"	"	$4\frac{5}{8}$	"	"	"	29 "

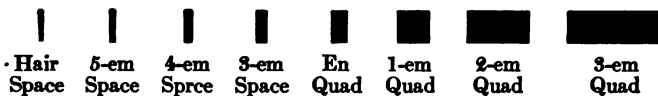
Such a table is especially valuable to advertisers in the trade journals. These papers vary considerably in the width of their columns. *The Electrical Age*, for instance, has a width of column measuring $2\frac{1}{2}$ inches, or 15 ems; *The Iron Age*, $2\frac{1}{4}$ inches, or $13\frac{1}{2}$ ems; *The American Elevator and Grain Trade*, $4\frac{3}{4}$ inches, or $28\frac{1}{2}$ ems; while *The Roller Mill* has columns of two widths, $2\frac{1}{4}$ and $3\frac{3}{4}$ inches, or $13\frac{1}{2}$ and $22\frac{1}{2}$ ems respectively. The

columns in the popular magazines are of a uniform width of $2\frac{2}{3}$ inches or 16 ems.

96. *Spaces in printing*.—Type is not the only thing to be considered in the composition of a page of reading matter. The shoulders of the type provide a certain amount of white space between two lines of type set close together, but ordinarily this is not enough for legibility. Additional white space is therefore provided by the use of thin strips of metal, not so high as the type itself, which are placed between the lines of type without, however, showing in the printing. They are known as “leads”—pronounced *leds*—and are ordinarily used in the 2-point size, that is to say they are one-thirty-sixth of an inch thick. Occasionally, 1-point and 3-point leads are used, but when no size is designated, 2-point leads are understood. In machine composition, it is possible to cast a face on a slug larger than that which the face would normally demand. Thus an 11-point face may be cast on a 12-point slug, so giving the effect of leading with 1-point leads. This is called “11 on 12” by the printer.

Between the words in a line, spaces are also required. These are provided by the insertion of pieces of type metal, copper and brass, that are less than type-high. These pieces are called spaces or quads, depending upon their size. An em quad is an exact square; an en quad is only half as wide. Narrower pieces are called spaces; wider ones are called 2-em quads and 3-em quads, being double or triple the em quad in width.

SPACES



97. *Estimating space.*—Before sending an advertisement to the printer, it is wise to make some estimate of the amount of space it will require, or, if the space is already fixed, of the size of type in which it can be set. It is best to prepare a dummy showing the material that is to be displayed and to accompany this with matter set in the size and style of type that you prefer to use, marking the specimen matter “style.” If the printer does not have the series so indicated, he will set the job in the face nearest to it that he has in his shop.

The following suggestions will be found helpful in selecting the proper style of type and estimating the number of words for a given space:

1. Select a display type used by ad setters—one combining beauty, style, legibility and serviceability—of which the following are good examples:

Cheltenham Bold	Caslon Bold
Scotch Roman	Hancock
Antique	Gothic
Plymouth	Hearst
De Vinne	Litho Roman

2. Set introductory headings in 8-point if the body is 6-point. This difference of two points between headings and bodies is generally about right. The size of the heading should always be in harmony with the style and size of the body.

3. Use 6-point or a larger size for the body of the advertisement. Smaller than 6-point is not advisable unless much matter must be crowded into a limited space and unless the paper is of a high printing quality.

4. Employ 8-point for single column subheads, 10-point for two or three column subheads, and 12-point if a greater width than three columns is desired.

5. For display heads use

- From 12 to 18-point, single column
- “ 18 to 30-point, two columns
- “ 24 to 36-point, three columns
- “ 36 to 60-point, four columns

6. Printers seldom carry display type of a size smaller than 6-point, the most common sizes being 6-point, 8-point, 10-point, 12, 14, 18, 24, 30, 36, 42, 48, 54, 60 and 72-point.

7. In computing the space that a headline will occupy, allowance should be made for:

- a. Space between words which counts as one letter.
- b. Difference in the width of letters of various styles.

8. By following suggestion 7, a table showing the average number of letters in a line 2 1-6 inches wide may be constructed.

Average number of letters per line		
Type size	All caps	Caps and lower case
12-point	18	22
14 “	15	22
16 “	13	17
18 “	11	15
24 “	9	11
30 “	7	9
36 “	6	8
48 “	4	5

9. If it is desired to use a type size larger than 60-point, which will rarely happen, wood and not metal type must ordinarily be relied upon. Few shops carry the larger metal type, although this is sometimes cast as large as 72-point. Wood type is made in multiples of 12-point or pica, and its different sizes are designated as 8-line pica, 10-line pica and so on.

In estimating the amount of space that will be occu-

pied by an advertisement it must be remembered that in newspapers the advertiser usually pays for his space on the basis of what is called the "agate line." The agate line, thus designated, is one-fourteenth part of an inch. When the advertiser buys a 56-line space he is, therefore, entitled to a space the width of the column and four inches in length. After a little experience the advertiser can readily determine the number of words of the given size of type that will fit into this space. Most advertisers, however, rely upon the use of tables for this purpose. The following table gives a fairly exact estimate of the number of words of different sizes of type that will go into the units of space:

TABLE

CHARACTER OF TYPE	NUMBER OF WORDS			
	Per square inch		Per 14 agate lines, one column wide, 2¼ inches	
	Solid	Leaded	Solid	Leaded
6-point, Nonpareil	47	33	106	87
7-point, Minion	38	27	85	60
8-point, Brevier	30	21	72	51
9-point, Bourgeois	26	20	63	47
10-point, Long Primer . . .	21	16	47	36
11-point, Small Pica	17	14	38	31
12-point, Pica	14	11	31	25

98. *Rules, borders and ornaments.*—The most artistic effects in an advertisement are frequently produced by the use of the simplest means; that is, only type and white space. There are, however, many borders, rules and ornaments which can be effectively used in combination with type. The danger lies in the temptation to use them to excess and thereby distract attention from the reading matter of the advertisement, which necessarily is its most important part.

Rules are merely strips of brass, or other metal, type-

high, used so as to form a line within the advertisement or to inclose it either wholly or in part. These rules come in all widths of the single line, and in double, triple and quadruple lines. Curved or waved rules are also sometimes used.

Type borders are also made in a wide variety of styles. There is, perhaps, a tendency to avoid them for reasons that have already been mentioned, and the inexperienced advertiser should be careful of their use. It is frequently wise to paste up a reproduction of the border that seems likely to be used, and see just how it will look in combination with the type.

Ornaments, similarly, should be used with a great deal of care, if at all. They should never be heavy enough, nor eccentric enough, in appearance to detract from the legibility of the page. They should be combined with the reading matter in such a way as to harmonize with it in appearance. Nothing probably could be more harmful to the value of an advertisement than to place within it a large, heavy or striking ornament which by its prominence draws attention to itself rather than to the advertisement which it seeks to embellish.

CHAPTER IX

ILLUSTRATIONS AND PAPERS

99. *Illustrations.*—Illustrations are used in advertising matter for one or two main purposes: first, to attract attention; second, to illustrate the article to be sold, or something connected with it, more commonly its use. The ideal illustration, of course, is one that performs both functions. As a general rule, the highest efficiency is secured when an illustration attracts favorable attention, and directs that attention specifically to the reader's need for the article advertised.

The nature of illustrations used will depend to some extent upon the medium in which the advertisement is placed. Illustrations are more necessary, of course, in a magazine or other publication read for entertainment than in the newspapers. Fortunately, the paper on which magazines are printed is suitable for the production of very beautiful illustrations. The newspaper, on the other hand, because of the coarse, cheap paper on which it is printed, cannot use fine half-tones, and the illustrations employed must, therefore, be line drawings or photo-engravings having a rather coarse screen.

100. *Zinc etchings.*—Zinc etchings and half-tones are the means of illustration most commonly used by the advertiser.

Both "zincs"—as zinc etchings are commonly called—and half-tones, are duplicated by electrotyping—or, more rarely, by stereotyping.

Wood cuts—engravings made directly on boxwood by

cutting out by hand the parts not to be printed—are very rarely used in advertising, as the cheaper and more accurate processes have driven the artistic but more expensive wood cut out of the field.

The zinc etching, colloquially called a “line cut,” is etched in zinc from any line or “stipple” drawing. A print from a zinc etching is characterized by the fact that it contains only blacks and whites, the effect of tones being produced simply by the use of light and heavy lines, or by dots or “stipple.” These zinc etchings are made by the photo-engraving processes.

The essential instruments and materials necessary for producing a zinc etching are the following: The drawing with other copy fastened to a perpendicular board, a suitable camera, a long frame in which the camera is placed, a powerful electric light, a zinc plate with a highly polished surface, a glass plate for holding the films, a shallow tank and the inks, acids, developers, etc., necessary for developing and etching the plate.

The procedure in this process consists in placing before the camera the board upon which the copy is fastened, the two being within the long frame, and so arranged that the camera may be moved forward or backward in order that the proper enlargement or reduction of the copy may be obtained. The correct relative position of camera and copy in order that the negative may be of the right size, is easily found by measuring the image of the copy as it appears on the ground glass of the camera.

The copy being in position for photographing, powerful electric lights are thrown upon it, insuring a clear and strong negative. After the negative is developed, the film, in order to toughen it, is given a coat of a solution made from collodion and rubber and is thereupon

stripped from the glass and placed in reversed position on another glass, where it is allowed to dry.

The zinc plate now comes into the process. Its smooth surface having been thickly covered with a highly sensitized coating, is placed in a strong frame with its sensitized side up. Then the glass plate, with its film side down, is placed upon the zinc. A clamp is put about the two and together they are exposed to the glare of an electric arc. The light causes the exposed parts of the sensitized coating upon the zinc to develop and adhere tightly to it. Of course, the light acts only upon such parts of the plate as are under the transparent parts of the film.

After taking the zinc from the frame and separating it from the glass, it is prepared for its first wash. This is done by coating it with a thin layer of ink which is applied with a soft roller. The zinc is now put in a bath of water and washed. This operation removes the ink and the coating from all those parts where the light has not caused the sensitized coating to adhere to the zinc during the previous operation. The water having washed away the ink from the portion just mentioned, leaves upon the zinc, though in a reverse position, a perfect print of the design.

101. *Ready for etching.*—The zinc is now to be prepared for the etching. As soon as the plate is dried it is dusted with a fine red powder called "dragon's blood," which sticks to the inked parts of the plate. Next the plate is held over a flame until the powder melts and glazes over the ink. This is done to make the ink adhere more closely to the plate and also to protect the underlying zinc from the action of the acid. In order to protect the back of the zinc plate, a coat of asphaltum varnish is applied.

The plate is now ready for etching and is placed in a shallow tank containing a solution of nitric acid to receive its first "bite." The acid eats or bites away all those portions of the zinc that are not protected by the dragon's blood. This eating process is aided by a mechanical contrivance which rocks the tank and so permits the acid to run over the plate from one end to the other. However, as soon as the acid eats away the zinc from between the lines or protected parts, it also begins to eat under the edges of the lines. This, if allowed to continue, would soon destroy the light lines and would also weaken the bolder lines, so that they would break off during the printing process. To avoid this, the zinc is removed from the tank and another coat of powder is applied with a brush. The plate is then ready for the second "bite," and, as before, is removed as soon as the acid begins to undermine the lines, and given another application with the brush. The operation is repeated until the zinc has been given four bites. This completes the etching so far as the acid process is concerned, but the plate has still to be thoroughly cleansed of all acid and of all superfluous metal around the cut and between widely separated lines. The plate is finally mounted, type high, on a wooden or a metal base.

102. *The half-tone.*—A half-tone is usually made upon copper and differs from the zinc etching in that a screen is interposed between the copy to be photographed and the negative plate. These screens are simply clear plates of glass, ruled accurately in two directions and with the lines crossing each other at right angles. The screens are named according to the number of lines per inch. Thus there are 65-line screens, 85-line screens, 100-line, 120-line, 133-line, 150-line, etc. The finer the screen, the clearer and more accurate the reproduction.

However, the fine line screens, as those above 100 lines, cannot be used in printing on rough paper because of their tendency to fill with ink and to smudge. They are suitable only for the finer kinds of printing on highly glazed or calendered paper.



(1) Cut made with 65-line screen.



(3) Cut made with 120-line screen.



(2) Cut made with 100-line screen.



(4) Cut made with 133-line screen.

In photographing for the half-tone, the light on the copy must pass through the screen before it reaches the negative. The lines, by cutting off some of the rays, cause the lighter portion of the copy to be photographed in dots and the darker portion in cross lines and mass.

In developing the negative and transferring the image

to the metal plate, the same methods are used as in the case of the line cut, except that where a fine half-tone is desired, the plate is of high grade copper, instead of zinc. The latter, however, is commonly used for coarse screen half-tones, as it is both cheaper and more easily etched. Another point of difference is that the half-tone plate is not inked as soon as it is taken from the frame. The surface of all parts that are not to be etched is given a hard finish by holding over a flame, and the back is coated with a preparation similar to that used for the line cut. When the copper plate is ready for etching, it is placed in a solution of iron and given one "bite"—no more. The plate while in this condition is called a "flat half-tone." This is not a finished cut, as the work requiring the greatest skill is still to be performed.

In order to get such contrasts in tone as cannot be obtained by etching, those parts of the plate that are to be dark are now given a coating to resist the action of the acid and are again put into the acid tank. The dots and lines are thus made finer, since the acid eats away the unprotected parts about them. To those parts of the plate which contain the high lights the acid is applied with a camel's hair brush, care being taken to wash off the acid at the proper moment.

Although the operations of finishing, mounting, and tooling are similar to those employed in making the line cut, more care and skill are required. The excellence of the half-tone depends in no small degree upon the tooling. The skilled engraver employs for this purpose delicate engraving instruments, and is aided in his work by a strong magnifying glass, through which he watches the progress of his work.

103. *Cheap cuts, false economy.*—In both these processes, a considerable amount of labor is required, and

very little mechanical aid of any kind can be used. Training, skill and judgment are necessary elements in cut-making which, therefore, becomes expensive. Despite this fact, many advertisers buy cheap cuts. It is well to examine carefully those made from zinc, since it is much cheaper for the engraver to etch shallow than to a proper depth. Sometimes, on account of poor workmanship, fine lines are entirely eaten away, or they are so weakened that they will crumble as soon as pressure is brought to bear upon them in the printing press.

The making of a half-tone requires more skill than the making of a line cut, and takes longer time, consequently it costs more. A slight error may compel the workman to start the work anew from the beginning. Not understanding this, advertisers often accuse the cut maker of being unnecessarily slow. Although half-tones can be made in six hours, better results are generally obtained if two or three days be allowed for production and delivery.

A half-tone may be made from photographs, wash drawings, or from almost any kind of copy, including line drawing.

104. *Electrotypes and stereotypes.*—The relatively high cost of original zinc etchings, half-tones and wood cuts makes it desirable to have some method of reproduction which will secure the same results at less expense. The commonest of these substitutes is the electrotype. There are several kinds of electrotypes, differing, however, only in the choice of material or in the methods by which they are made. These are lead, copper, or nickel reproductions, made by the use of a mold of beeswax or some similar material. The stereotype is a type-metal reproduction, made by the use of a mold or “matrix” of papier-mache. Stereotypes are ordinarily used for

newspaper illustration and cannot be made from the finer tones that require a screen of over 85 lines per inch.

105. *Cost of etchings, half-tones and electrotypes.*—The average price of a zinc etching is about six cents per square inch. A cut measuring 5 by 8 inches and containing 40 square inches would cost \$2.40. However, a minimum price is set by most makers, and all sizes of 10 square inches or less are charged for at the uniform price of 60 cents a cut.

The average cost of half-tones is about 18 cents per square inch. At this rate 40 square inches would cost \$7.20. Here, too, there is a minimum charge of \$1.80 for all cuts containing 10 square inches or less. Where two or more half-tones are made from the same negative a discount of 25 per cent is usually allowed for all "duplicate half-tones." This allowance is supposed to cover the cost of making a negative, which in such a case is saved.

Electrotypes cost much less than the original half-tones or etchings. The cost per square inch diminishes as the size of the plate increases. The standard electrotype scale is too long and complicated to be repeated here, but in general the cost of an electrotype 40 inches square would not be more than a fifth of that of an original half-tone. Stereotypes are even cheaper.

106. *Color printing.*—Color printing ranges in kind from the simplest processes easily understood by a non-technical man, to work which calls for an understanding of the most exact rules of color photography and mechanics of printing processes.

Two-color work, as on advertisements or circular-letter matter, is a simple process. It is only necessary for the electrotyper to make duplicate plates of the form

that is to be run in two colors, and rout out on each plate the matter that is not to be printed. Plates so made register perfectly when the two colors are used. Formerly color reproduction was done wholly by means of lithography. Today it is done to a very large extent, and usually very satisfactorily, by means of the half-tone process. Three and four-color half-tones are largely used in the illustration of catalogs, booklets, and other printed matter of a higher quality. They are also seen in the advertising section of some of our magazines. There seems to be no doubt that with the perfection of the process itself, the use of color half-tones will grow in usefulness and popularity.

The process involves photographing the design or object on plates through color screens, by means of which certain colors are photographed and others left out. Thus, in a three-color reproduction, one negative will be made to record the yellow colors in the original, another the red, and a third the blue. From these negatives, half-tones are made in the usual way and impressions taken with yellow, red, and blue ink respectively, one over the other in perfect register. When properly done, the result will be a true representation of the original design or object in its natural colors. A bottle of pickles, a cluster of grapes, a box of candy, articles of clothing, jewelry, etc., may in this way be represented with life-like fidelity of form and color.

Although multi-color half-tones necessarily cost more than single-color cuts, the process, especially where the quantity to be printed is only moderately large, is much less expensive than lithography.

107. *Kinds of paper.*—Although the advertiser should rely largely upon the advice of the printer in choosing paper for his advertising material, he should

have at least some elementary knowledge of the various kinds and their uses. The cheaper grades are made chiefly from a mixture containing one part of sulphite fiber and two parts of ground wood filler. Such paper cannot be used for high-grade work, as it has a rough, uneven surface, is very porous and turns yellow within a comparatively short time. For these reasons it is commonly used only for type matter not smaller than 6-point, line cuts and the coarser-screen half-tones.

The medium and best grades of paper are made chiefly of cotton and linen rags, but the methods by which they are finished have much to do with their printing qualities and durability. One finish, known as sizing, is composed of a resinous vegetable substance, and when applied to the paper gives it a surface that will take a clear impression. For the more expensive grades gelatine is used, while for the lower grades and for cardboards, clay is employed for sizing. A higher finish is given to paper by ironing it between hollow metal cylinders or "calenders" heated with steam. Thus the paper may be marked "S. & C.," to indicate that it has been sized and calendered, or "S. & S. C.," to show that it has been super-calendered, and thus given an especially high finish. The various kinds of finish have special names. In the "enameled" finish, both sides have been completely coated with clay and glue; while the "antique" has a soft, uneven finish.

Enameled papers and others with a high, glossy finish are usually more trying to the eyes than papers with a rough or antique finish. They are also usually less durable and frequently crack in folding. For these reasons they should not be chosen unless the high quality of half-tone illustrations, color work, or other elaborate printing processes used make a very smooth printing surface

imperative. Booklets and circulars that contain only text matter, with simple borders and ornaments, should be upon woven or laid papers, or upon papers that are restful to the eyes and durable. Incidentally, such papers are less expensive than the better qualities of calendered and enameled papers. A compromise can frequently be made by the use of certain papers having what is known as a "cameo" or "luster" finish. They do not have the high polish with its strong reflected light, but they have a smooth printing surface and possess durability. Another way of compromising is frequently found in the use of a printing process known as the "off-set" process, which enables fine illustrations to be printed upon rough finished paper. This process, however, is still expensive.

The common sizes of book paper (by which is meant the better grades of paper) are 24 x 36, 25 x 38, 28 x 42, and 32 x 44 inches. Double sizes are also made, in which the sizes run twice those of the above, as 48 x 36, etc. The thickness and weight of the paper ranges from 35 to 140 pounds to the ream, which usually is about 500 sheets.

108. *Testing paper.*—Scientific testing of paper, for the purpose of ascertaining its quality, strength, purity, printing qualities, etc., involves the employment of chemical processes, a description of which would be out of place here. Certain simple tests, however, every advertiser may make, and in a general way, they will meet his ordinary requirements. As suggested by Mr. George French in his book "The Art and Science of Advertising" to test

For durability, tear a sheet in halves. Put one-half in a dark drawer and the other in sunlight. After two weeks compare the color, and test for strength on the Mullen tester.

To test the sizing, touch the paper to the tongue and note if the moisture is quickly absorbed or remains on the surface; or make a wide line on the paper with pen and ink, and when the ink is dry examine the edges of the line and the reverse side of the paper, to note if the edges of the line are sharp, or if the ink soaks through.

To detect clay in paper, burn a piece and rub the ashes in the fingers.

To detect dirt, hold the sheet before a light and mark each spot; count the spots and compare with a standard sample of the same grade and size.

To judge of the formation of a sheet, hold it to the light and look through it, tear it in different places and both ways of the sheet. If properly made, the sheet will tear evenly, and will not look cloudy.

To judge if a sheet will "fuzz" in printing, rub it with the coat sleeve and look across it toward the light. If it is "fuzzy" the fibres will be plainly seen standing on edge of the surface (this test is not infallible. There are papers that are difficult to print on account of the "fuzz," but which endure this test successfully).

To determine the way the "grain" runs, clip two strips one-half an inch wide by eight inches long; cut one lengthwise on the sheet and one crosswise. Lay one on the other and hold by one end between the thumb and finger, and note if the top strip supports its own weight or rests on the under strip. Reverse them. The strip cut with the grain will show itself stronger; that cut across the grain will sag more.

Strength of paper may be judged by tearing it, but it can only be satisfactorily determined by using a tester such as Mullen's.

To judge the capacity of paper, lay two sheets over printed matter and note through which the type can be more plainly seen.

To judge of the finish, look across the surface of a sheet held level with the eye.

To find the thickness of a sheet, and so estimate its "bulk-

ing" quality, fold it twice and measure it in the micrometer gauge.

109. *Cover paper, Bristol board, Manila papers.*— Although the name indicates the use to which cover paper is generally put, it should, nevertheless, not be inferred that its sole usefulness from the advertiser's point of view is so limited. It may, for example, be effectively employed in making mailing cards, novelty folders, hangers, etc. For the purpose of getting valuable suggestions as to form, printing, and color schemes, the advertiser will often find it useful to have on hand a large assortment of sample cover stocks. These will be furnished free of cost by any large wholesale paper house. There is probably no way in which the ingenuity of the advertising man can be given a wider scope than in the search for new uses for cover paper and for new and striking designs. With the fine enameled stocks, the most delicate effects can be obtained. By exercising care in the selection of tint, a three-color effect may be had by the use of only two printed colors. Cover paper comes in three regular sizes: 20 x 25, 22½ x 28½, 23 x 32½. The weights of these sizes are respectively, 20 to 100 pounds, 20 to 120 pounds, 45 to 75 pounds. Some of the less usual sizes are: 25 x 40, 22 x 34, 22 x 28, 22 x 28½, 24 x 36, 18½ x 28, 18 x 28 and 25 x 28 inches.

Bristol board is made by pasting sheets of paper together, each layer being called a "ply." As this process was first used in Bristol, England, the name of that city has attached itself to this kind of cardboard. Its ability to fold without breaking determines in great measure the grade of this paper. Folding Bristol is given a better finish than the ordinary kinds and may be used for announcements of a particular nature. The

ordinary white Bristol board is used for signs, business and mailing cards, etc. The size is 22 x 28 inches, and the weight may be as high as 160 pounds.

Manila paper is made in two colors, white and buff. It is used principally for mailing booklets, catalogs, etc. The common sizes are $22\frac{1}{2} \times 28\frac{1}{2}$ and 24×36 inches, the weights ranging from 80 to 100 pounds.

110. *Figuring stock.*—In getting out booklets, catalogs, etc., the advertiser will find it convenient to have a simple formula for estimating the cost of the stock. It is obvious that each leaf in the booklet must carry four pages, and that, therefore, the booklet must have a number of pages which is a multiple of four. A book of ten pages, for example, would not be practicable, as there would be two pages which could not be bound in, and which therefore would have to be tipped in. In figuring the amount of paper required, therefore, the unit of measurement will be a sheet double the size of the page desired. A 12-page booklet, 4×6 inches in size, would contain three sheets 8×6 inches.

In determining the size of a booklet, therefore, the advertiser should choose one that can be cut from one of the common size sheets in which paper comes without too much waste. The following method will show a simple way of discovering how much waste there will be:

$$\begin{array}{r}
 24 \times 36 \text{ (Size of paper)} \\
 8 \times 6 \text{ (Size of page required)} \\
 \hline
 3 \times 6 \text{ 18 pieces without waste.}
 \end{array}$$

In order to illustrate the case when waste appears in cutting, the following example is given of the number of pieces 6×5 which can be cut from a sheet 24×36 .

Solution:

$$\begin{array}{r}
 24 \times 36 \text{ (Size of sheet)} \\
 \underline{6 \times 5 \text{ (Size of piece required)}} \\
 4 \times 7 \text{ 28 pieces with no waste one way, but one inch} \\
 \text{waste the other.}
 \end{array}$$

It will also be noted that this is the most economical way to cut the paper in this case. If the figures of the size of the page had been reversed, the result would show in the following solution:

$$\begin{array}{r}
 24 \times 36 \text{ (Size of sheet)} \\
 \underline{5 \times 6 \text{ (Size of sheet)}} \\
 4 \times 6 = 24 \text{ pieces with 4 inches waste one way}
 \end{array}$$

Yet many times by reversing the figures as above, waste may be avoided, since by doing so the upper figures are brought into the relation of being equal or more nearly equal multiples of the lower figures.

There are many applications of this principle and by a little experience in actual practice it will be found easy to adopt it to many requirements. For example: How large a sheet will be required to cut 16 pieces, without waste, each piece being 6×9 inches?

$$\begin{array}{r}
 6 \times 9 \text{ (Size of sheet required)} \\
 \underline{4 \times 4 \text{ (Factors of 16, the number of pieces)}} \\
 24 \times 36 \text{ (Size of piece)}
 \end{array}$$

In every case where a book runs into many pages the problem of binding is an important one, and the printer who is going to handle the work should always be consulted as to size of sheet best adapted before the paper

is finally ordered. It is in fact always wise to take the printer into one's confidence when planning an investment in advertising literature. While this exponent of the "art preservative" may not be a competent adviser on matters dealing with problems of psychology, he is frequently able to give advice that, if followed, will reduce the printing bill and enhance the effect of the booklet or circular.

The foregoing formula, however, will be found very practicable as a method of getting at the approximate cost of the stock.

CHAPTER X

DISPLAY OF ADVERTISEMENTS

111. *Importance of display.*—An advertisement has two main factors: the display, by which is meant its form and appearance; and the text, or reading matter. In other words, the message has two elements, form and content. The relative importance of these varies with different propositions. Usually the text is more important, but before it can have any value it must be seen and attended to; and the attention value of an advertisement is largely dependent upon its form or display. For that reason this chapter will take up the matter of display; later chapters will treat of the text or content.

Each advertisement, as has been pointed out in a previous chapter, is in competition with all others in the publication. It must draw attention away from other interesting things to itself and to the message within it. The two qualities in the display which can secure this result are its intrinsic beauty and its distinction from competing attractions. Frequently distinction is sought at the expense of beauty. This is a fundamental error, for, as has been shown, attention is ordinarily useful only when it is favorable.

In point of fact, so few advertisements are actually beautiful and harmonious that these are, by those very qualities, sufficiently distinguished from the body of advertising material to attract attention. Moreover, since it is impossible to know with certainty what the attractions that compete with our advertisement will be, it is

not always possible to determine how to make it distinctive. For that reason the greatest stress of this chapter will be laid upon the fundamentals of good display for a favorable attractive power, regardless of what the competing attractions may be.

112. *The enclosing form.*—The first question to be decided by the advertiser is the shape and size of the enclosing form. The practical requirements of page and column make-up in the publication selected help to settle this question. Usually the form of the page is approximately rectangular, and the most natural shape for the advertisement is that of an upright or horizontal rectangle. The use of borders makes it possible to make the enclosing form a curved shape, although this necessarily involves a sacrifice of valuable space. Of the rectangles the square is least pleasing, because most monotonous. For the same reason the circle is the least pleasing of curved figures. As pointed out in a former chapter, the rectangle whose proportions are as 3 is to 5 (called the "Golden Section") is the most pleasing rectangle to the average eye and is normally best to use. The full magazine page has about these proportions, since its size is $5\frac{1}{2} \times 8$ inches. The quarter page has the same proportions, and the horizontal half page nearly these. The vertical half page (measuring in a standard magazine $2\frac{3}{4} \times 8$ inches) departs widely from this form and is intrinsically less pleasing than the horizontal half page.

113. *Selection and arrangement of material.*—Within the enclosing form are a number of elements which must be properly selected as to kind and properly arranged for harmony and unity. The fewer elements there are in the display, the better. Nine out of ten badly displayed advertisements are sufferers from the fault of

NEW YORK
BOSTON
PHILADELPHIA

OPPENHEIM, COLLINS & CO
34th Street - New York

NEWARK
BUFFALO
CLEVELAND





*Seasonable
Gift Suggestions*

A—Japanese Mandarin Coat
Of soft, clinging silk, elaborately hand-embroidered. Silk lined..... **4.95**

B—Crepe de Chine Underbodice
Trimmed with shadow lace, embroidered medallions and French roses..... **2.00**


C—Crepe de Chine Petticoat
In pink, light blue and white. Trimmed with shadow lace and ribbon..... **3.95**

D—Crepe de Chine Neglige
Straight-line model, in dainty pastel shades, trimmed with lace..... **6.90**

E—Quilted Robe
Made in Japan of pure silk, in all desirable shades..... **5.90**

F—Silk Combination
Of crepe de chine, in pink and white, elaborately trimmed..... **3.95**

G—Boudoir Cap
Of fine crepe de chine, Val. lace, lace medallions and ribbon..... **1.50**

**INHARMONIOUS AND UNBALANCED COMBINATION
OF SHAPES AND TONES**

Franklin Simon & Co.
 FIFTH AVENUE, 37th and 38th Streets, NEW YORK

New Models at Special Prices

Misses' Evening Gowns,
 SIZES, 14 TO 20 YEARS'



No. 23. Fremet Model
 of silk crêpe meteur in light blue, pink, Nile, mauve or white; double tunic of pleated white mes over draped meteur skirt, girdle and sash of silk moude ribbon.....
 Value \$29.50 **18.50**



No. 25. Pannier Model
 of silk crêpe meteur over china silk, in pink, peach, mauve, Nile green, light blue or white, guimpe bodice of white chiffon and a shadow lace, gracefully draped pannier skirt, corsage bouquet....
 Value \$39.50 **29.50**



No. 27. Callot Model
 of accordion pleated silk chiffon, in coral light blue, pink, Nile, mauve, or white, bodice and tunic of white chiffon with plaited ruffles of same material.
 Value \$29.50 **18.50**



No. 29. Minaret Model
 of silk crêpe de Chine, made over net in mauve, Nile green, pink, light blue or white; bodice and tunic of chiffon, trimmed with fus shadow lace yoke and sleeves ...
 Value \$39.50 **29.50**



No. 31. Fur Trimmied Model
 of chiffon tulle silk, in peach, mauve, Nile green, light blue or white, with bodice and tunic of gold embroidered chiffon, trimmed with fur...
 Value \$49.50 **39.50**

HARMONIOUS AND BALANCED ARRANGEMENT
 OF SHAPES AND SIZES

having too much material of violently contrasting shapes, sizes and tones. The square and the circle form the worst combination possible, because they differ most. They can be made harmonious only by the use of supporting material. The examples on pages 140 and 141 illustrate.

Just as too great contrast between the elements in display produces an undesirable effect, so too great similarity is monotonous. An advertisement should not be divided by a line in the middle into two exactly equal parts. It is better to have the division come just below or above the middle. This is only an example of the general principle that an advertisement containing a number of equal masses makes a bad effect. The best principle in regard to shapes and sizes of the elements is to have variety together with consistency. In other words, shapes and sizes should be related.

114. *Margins*.—In order to get as much material as possible into an advertisement, or to use large size type, advertisers often sacrifice the equally valuable margins of white space. A crowded, black advertisement repels the eye. On the other hand, one that is set off by ample margins of white space invites reading. It is often possible to secure greater attractiveness and legibility by using type a size smaller than the largest possible, and thus allowing good margins of white space. Of course, the amount of margin may be made larger than is required for the greatest practical utility. Normally, the best effect is produced by leaving one-fifth of the total space blank.

The margins should not be distributed evenly about the four sides of the advertisement. The widest space should be at the bottom, the next widest at the top, and the narrowest at the sides. This rule applies also

A Corner in the
Living Room

ONE corner, at least, of the well-arranged Living Room may be consecrated to the service of "mere man."

Only at the Hampton Shops is one likely to find such characteristic examples of Georgian Mahogany as the Comfort-Compelling Chair, the Capacious Reading Table or the Tall Clock whose quaintly fashioned hands mark the tranquil flight of the hours of leisurely ease.

Our Furniture is to be seen only in our New York Galleries. Write us for our interesting book, handsomely illustrated with etchings, "The House and its Furnishing."

Hampton Shops

34 and 38 West 23d St., New York
Between Fifth Ave. and Broadway



VARIETY IN RELATED SHAPES AND SIZES

to the margins of a booklet or catalog, and here it must be remembered that since there are two pages of material facing each other the inside margins should be less than those at the outside of the pages.

115. *Optical center.*—In every space, and particularly in a rectangular advertisement, there is a point called the optical center, because the eye takes it to be the real center of the advertisement. Mathematically, however, it is above the real center and equidistant from the sides. The tendency of the eye is to see the upper half of an advertisement more distinctly than the lower. The optical center of an advertisement is important in two ways. It determines the interior point that is normally of greatest emphasis in display and the point which must be considered in balancing the various elements in the display.

The simplest illustration of the way this works out in practice is found in the all-type advertisement which contains three elements displayed in bold face. The first of these would naturally be at the top of the advertisement, to call the attention of the reader; the second would be about the optical center of the advertisement, containing the name of the product; the third would be at the bottom, containing the name and address of the advertiser. The bold-face type thus comes at the three positions of greatest emphasis. The formula as here given appears somewhat mechanical, but it is used in a surprisingly large number of advertisements, and is, through the difference in type and other display elements, capable of much variation and artistic effect.

116. *Balance.*—The proper balance of the elements used in display, such as cuts, type masses and ornaments, demands that these should be related properly to the optical center. We may regard the latter as a fulcrum.

Equal masses balance each other at equal distances from this center. Unequal masses balance at unequal distances, and the distances are in inverse ratio to the attraction. It must be remembered that the weight or attraction of these masses depends upon three factors—their size, their shape, and their density. An odd-shaped, black cut, of small size, would have as much weight as a large regular mass of light-face type. This is one reason why small, ugly trademarks, placed in the corner of an advertisement, often throw the whole out of balance. The fault may be remedied to some extent by using two of these cuts instead of one and placing them in the opposite lower corners.

Balance of the advertisement on its vertical central line is more important than balance on the horizontal line. Two kinds of bilateral balance are recognized: bisymmetric and occult. In bisymmetric balance the material on the two sides is exactly equal and placed at exactly equal distances from the vertical central line. In occult balance, the elements differ but are made to appear equal by their arrangement. To obtain the proper balance between the upper and lower halves of the advertisement it is usually necessary only to see that the bulk of the mass is placed above rather than below the optical center.

117. *Emphasis*.—It is not always necessary that everything in the advertisement should be in perfect balance. Lack of balance is sometimes a method of securing emphasis, though it is by no means the most valuable method. In every advertisement there is generally some point, or points, to which it is desired to direct special attention. These must, therefore, be emphasized in some way. The following methods of securing emphasis for an element are considered the best:

1. It may be of commanding size.
2. It may be placed in an emphatic position.
3. It may be strong in color or tone.
4. It may be of eccentric shape—out of harmony with the other elements.
5. It may be out of balance with the other elements.
6. It may have motion directed toward it.

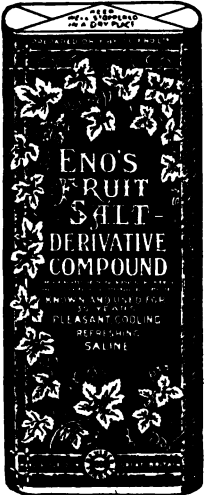
The fact that any *one* of these methods will emphasize an element contains a warning. Unimportant things should not have attention directed to them by any of these means. They should be saved for the things that are really important and deserving of special attention.

The advertiser should also beware of trying to emphasize too many things in too many different ways: That is one reason for avoiding the use of several different styles of type or various lengths of line. Many up-to-date advertisers now set all the paragraphs of an advertisement flush (with no indentation of line) and separate them only by white space. As a rule, the fewer things that are emphasized, the greater the emphasis on each! If there is but one short line in the entire advertisement, if there is but one line in bold face type, if there is but one illustration, it is bound to command attention, even though it may not in itself be especially strong—for it possesses all the force of contrast.

For similar reasons it is unwise to use too many methods of emphasis in the same advertisement. Frequently we see advertisements in which are all the variations of large and small, bold and light-face type, arrows directing motion to one point or another, several illustrations of varying shapes and sizes, heavy ornaments, eccentric borders, and so on. No emphasis can be secured by such a confusion of purposes. Even though there is but one thing to emphasize, it is wasteful to use every possible

means of emphasis for this one thing. The accompanying examples will illustrate the abuse of the principle of emphasis.

118. *Movement*.—The question of movement demands separate consideration. Movement is generally caused by the direction of line, direction of gaze, or direction of action. All slanting lines indicate motion. Horizontal and vertical lines suggest rest. Obviously, then,



THE EVER-POPULAR HOUSEHOLD REMEDY
which has now borne the stamp of Public approval for **OVER FORTY YEARS**

ENO'S "FRUIT SALT"
(Derivative Compound)

Pleasant to Take, Refreshing and Invigorating

There is no simpler, safer or more agreeable aperient which will, by natural means, get rid of dangerous waste matter, without depressing the spirits or lowering the vitality

IT IS VERY BENEFICIAL IN ALL CASES OF

Biliousness, Sick Headache, Constipation, Errors in Diet—Eating or Drinking—Thirst, Giddiness, and Feversish Conditions of the System
It is everything you could wish as a Simple and Natural Health-giving Agent

It can be safely used every day even by invalids and children.
The best of all household remedies at all times.

Gentle and safe in its action, it does not cause griping or weakness. Always keep it in the house or in your travelling bag, in readiness for emergencies.

PREPARED ONLY BY

J. C. ENO, Ltd., "Fruit Salt" Works, London, S.E., England

Sold by all Druggists and Stores throughout the World.

Wholesale of Messrs. S. FOCHE & Co. 50 Bowdoin Street, New York City, and of Messrs. JAMES BAILY & SON, Wholesale Drug, 10th, Beccles Street, Baltimore, Md.

TOO MANY ELEMENTS ARE EMPHASIZED

there should be no slanting lines where there is no need or desire for emphasis. And slanting lines should not lead out of the advertisement but rather into it. This explains why, when a caption at the beginning of an advertisement contains several lines, it is usually better to make the first the longest and the last the shortest. (See illustrations on page 149.)

It will be noted that special emphasis is given to a point which is the intersection of two slanting lines, or to a point which would be the intersection of two slanting

The Drink
That Links
Health with
Sociability

Best Drink for Every Occasion!
Best Drink for Everybody!
Best Drink at Any Time!



Armour's GRAPE JUICE

Grapes are a recognized good food. Grape Juice is a recognized good food in beverage form.

ARMOUR'S GRAPE JUICE is the absolutely pure, unfermented, unsweetened juice of the finest Concord grapes grown, pressed and bottled in the best Concord grape growing sections of the United States.

Buy a Case Today!

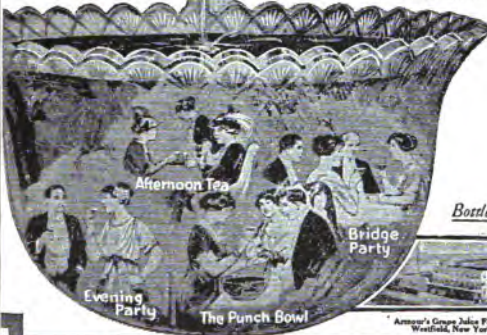
Ask for ARMOUR'S GRAPE JUICE at restaurants, buffets and clubs, and order it from your grocer or druggist in cases. Should your dealer not be able to supply you, we will forward you a trial dozen quarts for \$3.00, or a dozen quarts for \$5.50.

Address:

ARMOUR AND COMPANY
Depts. A-4 CHICAGO

EXTRA—A half of Grape Juice, Raspberries, and Strawberry, for 4¢ more. Just ask for Armour's Grape Juice Book.

Bottled Where the Best Grapes Grow



Armour's Grape Juice Factory, Westfield, New York

Armour's Grape Juice Factory, Mattawan, Michigan

TOO MANY METHODS OF EMPHASIS

Give your teeth a chance

It isn't *half* enough to clean, whiten and polish them. Go one step farther—protect them from "acid-mouth," the cause of nearly all tooth decay. This is the *real* protection your teeth need. This is the *real* protection

Pebeco Tooth Paste

affords. This, if you please, is the great reason for Pebeco's existence.

There's a mighty army of sensible people who daily keep their teeth free from decay and disease. They see the truth. A tooth will last only as long as its enamel. Pebeco preserves the enamel—hence your teeth—for life.

Pebeco *alone* takes the big step forward in tooth care and culture. "Pebeco" your teeth!

*Ten-Day Trial Tube and Acid Test
Papers to Test Your Mouth
for Acid—Sent Free*

LEHN & FINK

120 William Street New York

The arrangement of headlines
leads the eye into the copy

Put Up A Real Fight

for your teeth. They fight the battle of life for you. They help you keep good health and digestion. Do something *more* than temporarily improve the appearance of your teeth by a little cleaning and polishing.

Pebeco Tooth Paste

really helps to save the teeth. Pebeco overcomes "acid-mouth," which authorities say is the cause of 95% of tooth decay. Pebeco thus protects the teeth from the destructive action of decay-germs, by guarding the enamel against "acid-mouth."

Try it. Pebeco's all-round efficiency is shown by the way it beautifully cleans and whitens your teeth.

*Ten-Day Trial Tube and Acid Test
Papers to Test Your Mouth
for Acid—Sent Free*

LEHN & FINK

120 William Street New York

The arrangement of headlines
does not lead the eye into the copy

lines if they were continued far enough. Another method of suggesting motion is by the use of dotted lines or a succession of points.

So far as the illustrations are concerned, gaze and action are the two most important ways of suggesting motion. A person looking at something compels us to follow the direction of his gaze. The direction of his gaze should, therefore, lead to some essential thing in the message, or, possibly, to the message as a whole. An advertisement in which an illustration is given of a man with his back turned to the text is far less efficient than one in which his face is turned toward the text. (Pages 152-153.)

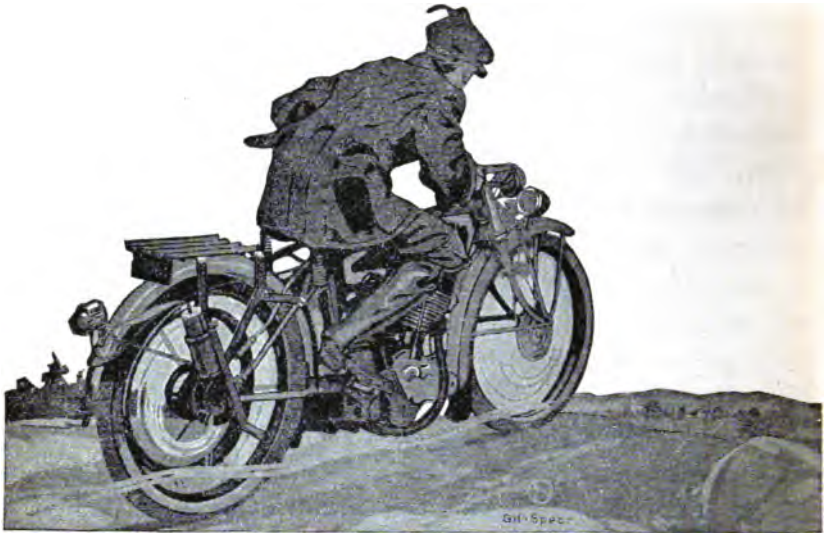
The same general truth applies to action. The action of an illustration may be in many forms: it may be the pointing of a finger, a gun, a cane, or other article; it may be by the direction of walking; or by any other action that in itself suggests movement. This, too, should be toward the material within the advertisement. The emphasis or motion gained by an illustration is found in its best form when both gaze and action are toward the text or some essential fact in the text.

119. *The illustration that attracts.*—The use of illustrations in advertising has two main purposes: (1) to attract attention; (2) to help sell the goods. There was a time when the former purpose dominated. The advertiser selected a picture which he judged possessed the greatest amount of appeal and put it in his advertisement regardless of its relevancy to the subject. The pretty girl was the favorite, because of the belief in the universality of her appeal. The second choice was usually some odd, uncouth figure, a tramp, monkey, frog, fat man, or even a prehistoric pterodactyl. This practice fortunately is disappearing rapidly. Psychology

has taught us, as was pointed out in connection with Part II, that it is actually harmful to have illustrations that attract if their suggestions are unfavorable and likely to associate unpleasant images with the article advertised. Nor do they help much, even though they attract favorable attention, if the illustration is irrelevant. The pretty girl has her place in advertisements of massage creams and tooth powders, but hardly in those of automobile tires, saws or safety razors.

120. *Illustration of article.*—The simple illustration of an article may possess strong attractive power as well as selling value. Witness the advertisements of Big Ben. If a picture of an alarm clock can be made attractive, it is surely possible to accomplish a good deal with the illustration of almost any article. The selling value of a simple illustration, however, is the prime reason for using it. The image of the article arouses a desire which invites possession. It is useful for identifying goods, so as to prevent substitution. It is also helpful because of its publicity value. It makes the article familiar by repetition. So it happens that when a woman starts housekeeping she buys many articles which she remembers having seen, though she may have seen only a representation of them in magazines and newspapers. A great deal of the value of advertising is not directly traceable, but comes through a long continuity of impression. The simple picture of a package is one of the best means of securing this continuity.

121. *Trademarks and advertising characters.*—Closely allied with the simple illustrations of the article is the illustration of a trademark or an advertising character. Such a means is most useful where the article itself has no distinctiveness of appearance, as, for example, canned goods, washing powders, and so on. To



Motorists Are Enthusiastic About The New Stewart Motorcycle Speedometer

With the New Two-Belt Front Wheel Drive

THE New 1913 Stewart Motorcycle Speedometer is installed in an entirely new manner and driven by an entirely new method. We formerly installed the Speedometer upon the frame or handlebars and drove it with a flexible shaft. We now install it upon the mudguard or extension spring and drive it with a two-belt drive from the front wheel.

By installing the Speedometer upon the mudguard or extension spring we *substitute the direct rope of the leading light system of all night*—thus the purchaser is saved the cost of equipping with a lighting system.

Our front wheel two-belt drive is an ideal method of driving a Speedometer. For it we have abandoned all other methods of driving. During a period of twelve months it has fully demonstrated its superiority under the most crucial road tests and is being rapidly adopted by expert motorcycle tourists, motorcycle divisions of police departments, and thousands who require a speedometer or driving equipment that can be depended upon to indicate accurately at every speed and to *unfailingly register every turn of the front wheel*.

With the Speedometer installed upon the extension spring or mudguard there is no movement between the speedometer and the point of drive, or front wheel center—thus the driving equipment is subjected to no destructive movement between these points. With our flexible shaft drive from the front wheel and the speedometer mounted on the handlebars or frame just the opposite is true; because there is a very destructive movement between the wheel center and speedometer. This is due to the continuous up and down movement of the spring fork which flexes and then stretches the flexible shaft at each jerk, speedily breaking it to pieces. With this installation and drive our flexible shaft was also subjected to the destructive movement of being continually whipped from side to side in turning corners. This jerking and whipping, so destructive to our flexible shaft, is *entirely eliminated by our new Belt Drive*. Vibrations cannot injure the belts. Being flexible

THE FIRST PRACTICAL AND TROUBLE PROOF METHOD OF DRIVING A MOTORCYCLE SPEEDOMETER



they will merely give when subjected to a sudden strain—they cannot break. Their coil spring construction gives them a *padding*—slipping—of the pulleys or that there is positively no slipping—thus there can be no failure to register the distance traveled at the speed obtained.

With this drive the Speedometer registers only when the motorcycle is traveling and not when you are *running up your engine on the stand*—thus there is no false mileage added to your *Speedometer*; no difficulty in figuring how many miles of service you actually get out of the front reserve area, or the amount of gasoline consumed for any specified distance. You know its *reliability* check and record of the performance of your motorcycle.

Built On the Famous Magnetic Principle

This is the only motorcycle speedometer built on the famous magnetic principle. Over 95% of all the speedometers (for both motorcycles and automobiles) are now built on this practical principle.

The Stewart Speedometer is accurate and not subject to the slightest variation on account of the weather. Its indications are as reliable and precise as that of a modern adding machine. The rotating dial permits a longer scale than any other speed indicator. It has a seventy-five mile speed scale which is more than sufficient to indicate your fastest speed. This speedometer is indispensable when touring. Without it, it is impossible to correctly follow road maps.

The Stewart Motorcycle Speedometer is built of the same costly materials as the highest priced automobile speedometers. It is a beautiful piece of work—hardwearing, strong and serviceable.

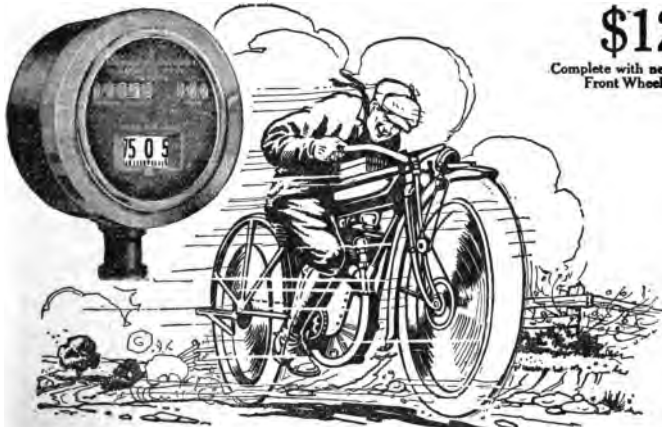
The New 1913 Stewart Motorcycle Speedometer is fully guaranteed. Examine one of these instruments at your dealer's. They are for sale by reliable dealers all over the world. The price is \$24 for the entire instrument with all of its connections complete.

Write us for an interesting booklet describing and illustrating the most practical motorcycle speedometer made.

We maintain the largest chain of service stations in the world. A Stewart on your motorcycle entitles you to this international service.

The Stewart Speedometer Factory
1910 Diversy Blvd., Chicago, U.S.A.
Service Stations in all of the Principal Cities of the World

THE ACTION AND GAZE ARE NOT DIRECTED
TOWARD THE TEXT



\$12

Complete with new **Two-Belt Front Wheel Drive**

A Brief Description
Price \$12 Complete

- 1. This speedometer is built on the famous magnetic principle. Over 85% of the speedometers for both motorcycles and automobiles to be made this year will be magnetic.
- 2. It has a 75-mile speedometer; 100,000 mile season odometer; 100 mile trip register, which can be readily reset to any tenth of a mile without disturbing total mileage of season register.
- 3. It is an unusually handsome instrument, gracefully designed and beautifully finished.

This shows the new **Two-Belt Front Wheel Drive**



Stewart Speedometer
A Reliable and Practical
Motorcycle Speedometer

A big, clean-cut, handsome, durable and accurate-as-your-watch speedometer that is built on the same practical principle and of the same costly materials as the very highest priced automobile speedometer made. We are shipping thousands of these new instruments all over the world.

A speedometer is just as necessary and important on your motorcycle as it is on an automobile. Every automobile is equipped with a speedometer. Eighty per cent of them are equipped with Stewarts.

This new speedometer will pay for itself in a year, in tire adjustments, alone, as practically every tire company bases all adjustments on odometer readings. If you have no odometer it is impossible to correctly figure out your tire mileage.

This new speedometer enables you to keep accurate track of your gasoline and oil consumption. It tells you instantly if your engine is not giving full power and helps you follow road maps when touring.

We believe this to be the first really practical motorcycle speedometer ever made. In this brand-new instrument all the old-time speedometer faults have been eliminated. For instance: No

amount of road jara, rut jolts or sudden jerks can affect the driving arrangement of this speedometer.

It will never get out of line. Our new patented exclusive Two-Belt Front Wheel drive makes this impossible.

No amount of vibration can throw the mechanism of this speedometer out of adjustment. It always works with absolute precision under the most severe conditions.

No weather condition can affect it. Works as perfectly in wet weather as in dry weather. Gives you absolutely accurate miles per hour, miles per day, miles per season.

This speedometer can be attached either to your front extension spring or mudguard, so that your headlight will show directly on its face. You can read it at night as easily as in daylight. This is another exclusive feature.

The speed and mileage figures are large, clear and easy to read.

This speedometer is constructed to stand the motorcycle "grind." It is big, durable, and will outlast your motorcycle.

Examine one of these advanced instruments at once. For sale by dealers all over the world. The price is \$12, complete. We guarantee satisfaction.

Write us for a handsome catalogue which fully describes this new and improved instrument.

We maintain the largest chain of service stations in the world. There is a Stewart branch in every important city. Insist on a Stewart and enjoy Stewart service.

The Stewart Speedometer Factory
1910 Diversey Blvd., Chicago, U.S.A.

**THE ACTION AND GAZE ARE DIRECTED
TOWARD THE TEXT**

be useful this advertising character should itself be attractive, apt and pleasant in its suggestion. It is best if it contains itself some selling point. A picture of Phoebe Snow, for example, visualizes a selling point in its suggestion of the cleanliness of the Lackawanna trains. The old Dutch woman in Old Dutch Cleanser suggests the proverbial neatness of the natives of Holland. Eccentric or bizarre characters should never be used in connection with foods, or with other articles for personal use. The colored chef made familiar by Cream of Wheat was far better for its suggestion than was misshapen Sunny Jim. The comical characters used with Carter's Ink are much more suitable than the little imps used with Kleanwell Tooth Brushes. No advertising character or trademark should be adopted without careful study and analysis that reveals its suitability to the subject and its pleasing suggestion.

122. *Human interest illustrations.*—The illustration of an article in actual use is the most generally valuable type. It suggests to the observer the advantages of the article, particularly if an attractive person is shown using or enjoying it. In addition, this type of illustration has great human-interest possibilities. More easily than text can, it arouses emotions and enables the reader to feel himself in the position of the person pictured—shooting game, defending himself from burglars, enjoying a cooling glass of grape juice, and so on. In all illustrations of this kind care should be taken to place emphasis upon the article itself, by its position in the picture or by the direction of action and gaze.

The story picture is frequently valuable. Symbolic pictures, showing the hand of Science giving a patent medicine to mankind, or Mercury delivering service to

the community, and the like, are sometimes possible. Such pictures should be used with great care, however, as when used in publications that circulate among the masses they have a limited appeal. As an example, while such pictures would be understood by readers of the *New York Herald* and the *Atlantic Monthly*, they would probably fail to be understood by readers of the *New York Journal*, and some of the cheaper farm papers. A high degree of skill in art also is needed to bring out the true symbolism and to avoid making the pictures appear ridiculous or far-fetched.

Among the other good types of illustrations are those which give some evidence. A picture of the advertiser himself sometimes arouses confidence. So does the factory in which his goods are produced; prominent users whose faces are known to the reader, and similar material. There are so many good kinds of illustration, in fact, that there seems to be no valid excuse for using those that merely have an attractive value.

123. *Methods of illustrating.*—Among the methods of illustrating that are most useful are photographs, line drawings, wash, crayon, and pastel drawings, oil paintings, and so on. The kind to be used depends to some extent upon the medium, but more upon the class of readers to be reached. The question of mediums is discussed in another chapter. So far as the readers are concerned it is only necessary to see that as people become better educated, more cultivated, they turn away from the naturalistic treatment to the more decorative treatment. All types of illustration have their places, but it is obvious that the realistic picture that would be suitable for chewing gum is not advisable for solid silverware. The right and wrong use of types of illustrations to appeal to high-class audiences is shown by the contrast between

Wearers of
"Onyx"



Hosiery

congratulate themselves

on the discovery in
"ONYX" of

THE NEW
"POINTEX" HEEL

—the one perfecting device which obviates the old unsightly square heel and removes the last lingering doubt about the perfection of the wearers' personal appearance. "ONYX" wearers know that they are correct literally from head to heel

"ONYX" Silk Hosiery is pre-eminently the hosiery of fashion. It is made in great variety of grades and delicate shades to match the gown for every occasion of fashionable life. "ONYX" hosiery is also made in every weight, style and quality for men and children as well as for women.



The following selections, all made with the new "Pointex" heel, will help you in your quest for hosiery perfection!

No. 225 Women's
"ONYX" Silk, "Pom-
tee" Heel, "Dubl"
Lisle Top, Lisle Heel
and Toe, Black and
All Colors
\$1.00 per pair

No. 261 Women's
"ONYX" Pure
Thread Silk, "Pom-
tee" Heel, "Dubl"
Lisle Top, Lisle Heel
and Toe, Black only
\$1.50 per pair

No. 401 Women's
"ONYX" Pure
Thread Silk, "Pom-
tee" Heel, "Dubl"
Silk Top, Silk Heel
and Toe, Black only
\$2.00 per pair

No. 261 Women's
"ONYX" Pure
Thread Silk, "Pom-
tee" Heel, "Dubl"
Silk Top, Silk Sole
and Toe, Black only
\$2.50 per pair

The New "Pointex" Heel

Exclusively an "ONYX" device which replaces the old unsightly, square heel and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement.



To get your full share of hosiery satisfaction insist upon getting these identical numbers—read the paragraph and note it with you, so you know where they are to be obtained. If your dealer cannot supply you, let us help you. Write to Dept. 1.

Wholesale

Lord & Taylor

New York

NATURALISTIC ILLUSTRATION THAT LACKS
THE SUGGESTION OF "CLASS"



McCallum Silk Hosiery

stands for quality—and service. The sense of poise that accompanies the wearing of McCallum's is but one of the intangible values that make these hose so popular. On sale at the best shops everywhere. Our handsome Booklet, "Through My Lady's Ring," tells how to get the best service out of silk hosiery. Send for it.

McCallum Hosiery Company, Northampton, Massachusetts

DECORATIVE ILLUSTRATION WITH THE
SUGGESTION OF EXCLUSIVENESS

the advertisement of Onyx Hosiery and that of McCallum Hosiery.

Most advertisers strive to get something novel and distinctive in treatment. In principle this is good if the selection made has other merits than novelty. It is decided waste, however, to adopt a new method of treatment simply because it is different from others.

124. *Color.*—Color has a language of its own that should be understood by any one who expects to use it to its best effect. Many a good color advertisement has been spoiled because the colors used say one thing and the words and illustrations another. Color has three dimensions: hue, intensity, and value. Each of these has its part in the message of color, but the message of hue is most universally understood. Put briefly, red suggests heat; yellow, light; blue, cold; purple suggests darkness; orange suggests flame; green suggests the blending light and coolness that means repose.

Intensity of color is measured by its brightness or dullness. The usual danger is that of using colors that are too bright. In general, it may be said that a full intensity color should never be used for backgrounds or for large spaces. Dull or neutralized colors are better for these purposes.

The *value* of color is measured by its lightness or darkness. The lighter values should be used for backgrounds because they look larger; the darker values for the material which is to be emphasized.

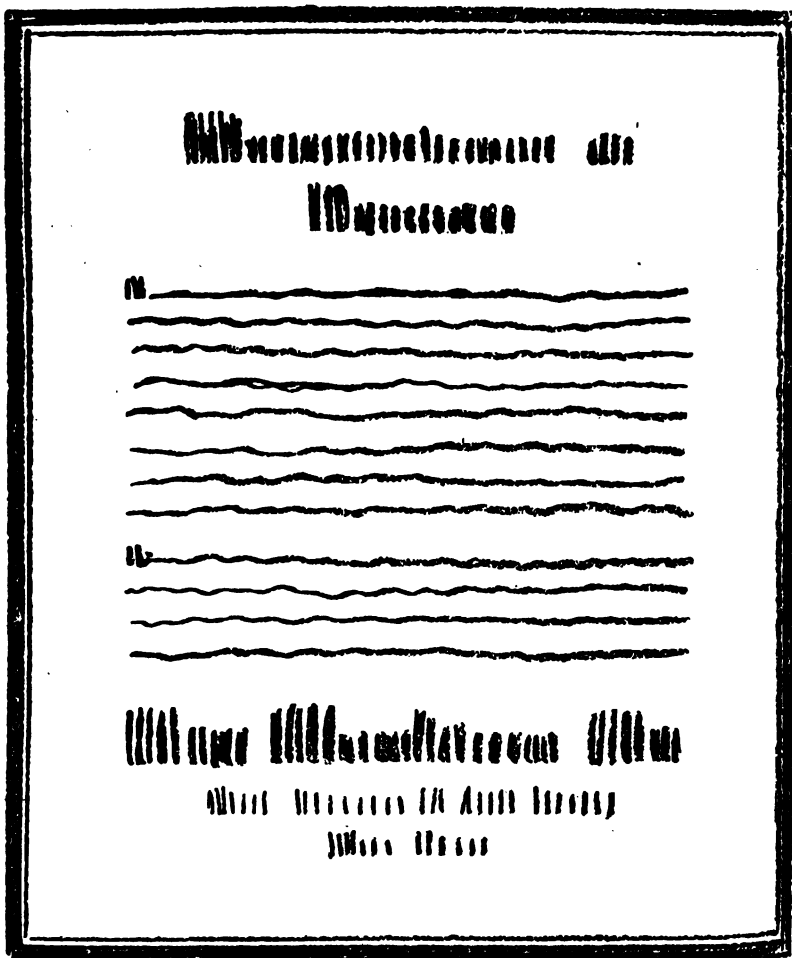
Colors, of course, should be used ordinarily in harmonious combinations. These are of two types; the combination of allied colors and the combination of contrasting or complementary colors. Allied colors are those which contain some part of the same primary hue. Two shades of green, or of blue, form an allied com-

ination. Brown and yellow make a good combination. In the same way a pair of complements, as red and green, yellow and purple, blue and orange, may be used. These, however, should not be used in their full intensity if the best effect is desired. Two complementary colors in full intensity form the crudest of all harmonious color combinations. Red and green is perhaps the most violent of all and the most frequently used and abused.

It may be said in passing that, as with all other principles of display, the principle of color use depends to some extent upon the competing attractions. In planning a car card, for example, it is well to observe what the prevailing colors, if any, are and avoid their use to secure greater contrast. It frequently happens that because of the riot of colors to be found in the competing attractions a simple white and black card, or one with a modest gray or tan background, forms the strongest attraction in the whole car. On the other hand, if all the cards were white, a red one would stand out like a spot of light.

The relative values and uses of color are discussed in Chapter VI.

125. *Layout*.—In planning any display it is desirable to make a rough layout to see what its effect will be. This layout may consist simply of rough masses marked in pencil. A more exact one, however, will contain pasted sections of borders, or section of types of a nature similar to that proposed, so that a clearer idea of the probable effect can be gained from them. The following example will illustrate the rough layout and the finished advertisement made from it.



LAYOUT IN MASS, BEFORE SETTING AD. IN TYPE.
SHOWING HOW TO TEST TYPE HARMONY.
GORHAM ADVERTISEMENT.

Masterpieces in Bronze

Some years ago we started an effort to popularize in this city the best bronze work of America and Europe, and today we offer for your inspection the results of a carefully selected collection of masterpieces of bronze in sculpture of both American and foreign artists,—original works which any collector or connoisseur would be fortunate to secure.

This exhibition now in progress, on the third floor, is the most notable one of its kind in America, and the present “revival” of bronze emphasizes its significance

The Gorham Co.

Fifth Avenue & 36th Street
New York

FINISHED ADVERTISEMENT AS ACTUALLY SET IN TYPE

CHAPTER XI

CONSTRUCTION OF COPY

126. *Basis of judging advertisements.*—Although competent authorities say that the construction of copy is only about 10 per cent of advertising, it is by the copy that the public knows and judges the campaign. Copy has aptly been termed the “soul of advertising.” It is the concrete realization of all the brain work that has entered the campaign. It has to be preceded, of course, by a painstaking investigation of the merchandising factors, a careful selection of mediums, and a reasonable consideration of the display. Even with all this, however, a campaign will fail unless equal care has been given to the technical details of preparing copy. Hence, the advertiser needs to know what constitutes a good piece of advertising copy, whether he builds it himself or employs some one else to do it for him.

There are no fixed rules for preparing advertising copy or for judging its value. Knowledge of only a few rules has been productive of almost as much harm as if there had been utter ignorance of all advertising principles, because many advertisers, with some one or two of these rules in mind, try to square up their advertising without considering sufficiently the other factors that enter into the situation. “There must be no negatives” is one of these famous bugaboos—for bugaboos they are. Attention to this rule, without proportionate consideration of other and more important principles, has emasculated many virile, effective adver-

tisements. There are, however, some general principles—not rules—that every business man should know. None of them is inviolable; each is valuable, if considered in relation to the rest. In this chapter and those immediately following will be detailed some of the qualities that are found in most good copy, and the methods by which these qualities may be secured.

127. *Display and text.*—In the preceding chapter the question of display was considered and some of the most important principles of good display were formulated. In a sense, it is impossible to separate a consideration of display from that of text, for they are fundamentally one. Certainly there is no hard and fast line to be drawn between the text and the display. An advertisement is, or should be, a unit. Its effect should be single. If it says one thing in its words and another in its type, illustrations, ornaments and the like (for display has its language, too) then it is inefficient. It should have but one message, and everything in it should help to carry and impress that message. The proper harmony of display and text is too large a subject to be considered here and will be reserved for a later chapter. Here it is necessary only to mention the fact and then to pass on to the message in words.

128. *Writing for the reader.*—The value of a piece of advertising copy, like that of a sales letter, is measured by its power to *impress* rather than to express. Of the three factors involved in its message—the writer, the subject and the reader—the reader is most important. His interests, his needs, his character and station in life and his point of view must all be taken into account. The facts about the reader may be learned by personal contact or by scientific research and analysis—the method does not concern us here. The point is, they must be

known, for they are just as important to the writing of the copy as they are to the selection of the mediums. Yet there are many advertisers who take every precaution to pick out mediums that are read by those they wish to influence, but who pay little attention to the matter of writing their messages in a way that will reach and influence these readers.

The adjustment to the reader, however, is not the same in advertisements as it is in sales letters. A sales letter is personal. It is addressed to an individual. Even though copies of the same letter may be sent to thousands of others, all these people are chosen according to some method that classifies them, and to each the letter is a personal, individual communication. It seeks to make an individual impression. For that reason we try to make our letters give the impression of a personal talk. The advertisement, on the other hand, must draw readers to it. These are not picked in advance, except in the most general way. The millions of readers of the *Saturday Evening Post* include people of all grades of intelligence, culture, tastes and walks in life. A knowledge of the English language is about the only thing they have in common. To adjust any message so as to make an impression on all of them is next to impossible. To attempt to make those who do read your message feel that it is personally addressed to them is almost equally impossible. An advertisement makes a mass impression rather than an individual impression. It differs from the sales letter in about the same way that public speaking differs from individual selling.

129. "Getting across."—All this simply means that the adjustment to the readers of advertising copy should be with a view to reaching the largest possible number of those among them who are prospective buyers of the ar-

ticle. Its appeal should be reasonably universal and at the same time reasonably selective. It must in all events avoid language, tone and material that will not appeal to the general type of buyers. Often the advertiser or writer allows his personal preferences or those of the group around him to dictate the style of the copy, even though neither he nor they are representative of the class who are to be appealed to by the copy. "Readers First" should be the motto of the copy-writer. His work should be judged by its power to impress the reader—or, to use the advertising phrase, its ability to "get across."

130. *The "punch."*—There is another quality in an advertisement that is important, although there is in certain quarters, a tendency to over-estimate its importance. This is the quality popularly termed "the punch." Translated, it means the force of the advertisement, its individuality, distinctiveness, character—the something that makes it attract readers in spite of themselves. Too often this quality is mistakenly sought by cleverness of phrase, by straining for effect or by doing something different just for the sake of being different. Advertisements produced in this way often cause more comments than purchases. They exploit the writer rather than the goods.

Distinctiveness is unquestionably valuable. An advertisement must attract readers before it can make them believe or buy. Notable successes have been made by advertising that was so novel, so individual, that every one had perforce to notice it and read it. But even in the most conspicuous instances of "the punch," such as the Big Ben, Community Silver and Prince Albert advertisements, there has been something more. There has been also the adjustment to the reader, the quality of

“getting across.” Without this, distinctiveness alone is as wasteful as the distribution of samples of washing powder to small boys. There is little use in collecting a crowd of people who cannot possibly buy your wares. As a rule the writer should see, first, that his copy “gets across;” after that he may well turn his attention to the matter of putting “the punch” into it.

131. *Economy of the reader.*—The matter of “getting across” to the reader is cared for partly by proper selection of material, partly by judicious choice of language and tone, and the like. It is obvious that there must be considerable difference between the advertising in women’s publications and that in farm publications or trade papers. Copy should be properly suited to the medium that carries it. A more extensive discussion of this point will be given in Chapter XVI. There are, however, some means of adjustment that apply equally well to all publications, including newspapers and general magazines. In all cases adaptation to the reader demands economy of his attention. Other things being equal, the advertisement that makes the least demands upon the reader’s mental energy is most effective.

Economy, in turn, is secured by the use of three qualities: clearness, correctness and conciseness. They are practically self-explanatory. Clearness means a simplicity of construction and diction that makes it impossible for the reader to misunderstand the message. Correctness means conformity to the established practice of good authorities, both in matters of form and in matters of expression. Conciseness means as great brevity as is consistent with completeness; it means that the message is given without waste of words.

132. *Functions of an advertising appeal.*—An advertisement should be read, believed and acted upon. More

scientifically, the work of an advertising appeal may be divided into four functions: (1) attracting attention; (2) arousing desire; (3) convincing; (4) stimulating action. This does not mean that each individual advertisement should accomplish all these four functions. The nature of the article may be such that conviction is an unimportant factor. This is the case with many articles of common use, the value of which needs no demonstration. On the other hand, conviction may be a predominating factor, as in the case of costly machinery and articles of a highly competitive nature.

Again, it sometimes happens that a series of advertisements is planned which, taken together, will perform the entire series of functions, though no individual advertisement tries to perform them all. Campaigns have been planned in which the first few advertisements are of the kind commonly known as "teasers." They simply exist for the sake of attracting attention to the campaign. There are some differences of opinion about the value of these "Watch for it—Wait for it" advertisements, but they illustrate the fact that each advertisement must be considered in relation to the others employed in the campaign.

Again, bill boards and street car advertisements are frequently used simply for stimulus to action. They assume that the reader has already been convinced and simply try to induce action by reminding him of the article when he is most likely to be in a position to buy it. It is obvious that a bill board display along an automobile road cannot give a long argument about the merits of any particular brand of tires or motor oil. But it can well call attention to the article at a time when its need may be most apparent to the reader.

With these exceptions the advertisement that per-

forms all these functions at one and the same time is, all things considered, most efficient. That is why mail order advertisers, who are in the best position for checking results carefully, ordinarily use an advertisement that contains a complete sales appeal.

133. *Attraction*.—An advertisement may attract attention by its display; that is, by its form or illustration. It may do so by the interest of its headline or its first sentence. There is a common misconception in regard to this matter of attracting attention. Some advertisers seem to feel that it consists simply in drawing attention away from the reading matter or other material which surrounds the advertisement. Consequently, they simply use some comical picture or some startling headline, even though it have no relation whatever to the article advertised. This is not an efficient means of attraction. *Attraction should not be to the advertisement, but to the article advertised.* If this is not done, the mind soon becomes satisfied and wanders from the advertisement. Proof is abundant that advertisements that draw attention by unrelated display or copy do not produce results comparable with those which draw attention to something directly related to the subject.

134. *Arousing desire*.—The attraction of attention to an article usually implies interest, the latter being, in fact, only a transitional step leading toward desire. It is evident that an advertisement that simply interests the reader is not effective. It must arouse his desire. Desire, as the term is here used, is not purely an emotional state. It may be intellectual. A man can be made to desire a cash register or an adding machine, but he desires them, not for the satisfaction of some instinct, but because they will enable him to do his work in a more profitable way.



WHEN Kellogg's Toasted Corn Flakes is compared with other flaked foods argument ceases. The test of taste tells the difference.

Two things set Kellogg's apart—Kellogg flavor and Kellogg freshness. The flavor of Kellogg's is not the flavor of all corn flakes, and the reliable freshness of Kellogg's is the result of the Kellogg Square Deal Policy with grocers.

Briefly explained, this policy makes sure that the grocer never has Kellogg's any other way but crisp and fresh.

To prevent disappointment, don't merely ask for toasted corn flakes—say "KELLOGG'S, please," and look for this signature on package.

Look for this Signature

W. K. Kellogg



Kellogg's
TOASTED CORN FLAKES
THE ORIGINAL HAS THIS SIGNATURE!
W. K. Kellogg
KELLOGG TOASTED CORN FLAKE CO.
BATTLE CREEK, MICH.
The sweetheart of the corn

Jack in the Box

Every handful he takes out is a prize mouthful. Every mouthful is a tasty little heap, crisp, fresh and as full of flavor as if just taken from the enormous ovens in which Kellogg's Toasted Corn Flakes receives its last blush of golden brown.

W. K. Kellogg

*To prevent disappointment, don't merely ask for toasted corn flakes—say "KELLOGG'S, please," and look for this signature on the package.

ATTRACTION BY UNRELATED IDEAS

ATTRACTION BY RELATED IDEAS

Desire for an article usually means choice. Before a man will buy it he must be made to want it in preference to something else. Even if the article is new and there are no competitors, the matter of choice still enters, because it is the choice between spending money and not spending it. He must, therefore, be made to realize that he is not getting along well enough without the article. He must feel his need. The same thing is true if he is using some competing article. He must feel that a change will be profitable to him.

To arouse desire, usually some description of the article is necessary and this description must show its superiority over substitutes or competitors. It cannot do this simply by cataloguing its virtues. One of the weakest types of advertising is that which simply names a number of the qualities possessed by the article. The only weaker type is that which simply says the article is best, without giving any of its qualities at all. It should be remembered that our knowledge of any article is gained by our use of it in actual practice. The description should therefore relate the article to the reader's experience. It should, so to speak, put the article right into the reader's hands and make him feel the pleasure or the economy of using it.

135. "*Talking points.*"—There are only a few cases in which the description can be given simply by showing the value of the general class to which the article belongs. This is because there are few monopolies and few new inventions in a field. Nearly every article has competitors and to make its appeal stronger than that of its competitors it must be distinguished from them. This involves an analysis of its qualities to discover its distinctive point or points—called "talking points." Some skill is frequently necessary to determine what

really is the talking point, for often the viewpoint of the maker is not at all that of the consumer. A salt manufacturer, for example, thought that the distinctive point of his article was its purity, but he found that the consumers were buying it largely for its convenience. It was not so likely as ordinary salt to clog the holes in the salt shaker. Hence, the talking point was changed to that of its superior convenience.

It sometimes happens also that a talking point for a product is created from what was originally considered a defect. A certain electric flat iron when first produced seemed to have a disadvantage in that the heat was unevenly distributed. More of it was concentrated in the point of the iron than in the rest of the base. This was turned to a superiority because, as a matter of fact, the point is the part of the flat iron that gives the greatest amount of service and, consequently, cools most rapidly. Frequently, when a product seems to have practically no superiorities over its competitors, a talking point is created for it by the adoption of a distinctive method of packing it or of putting it in the consumer's hands. In fact, the range of talking points in a product is practically unlimited. The only requirement is that the "talking points" should be chosen from the viewpoint of the consumer rather than from that of the maker.

From the foregoing it is clear that the majority of talking points are those which show how the article appeals to some fundamental human instinct, one that affects the majority. These fundamental instincts have been variously grouped and classified. It is not necessary here to pigeon-hole them all. Among them, however, economy, health, cleanliness, vanity, and pride of possession are some of the most important. The advertiser may well try to find out to which one of these in-

instincts his article appeals most strongly. It is, however, better for him to know human nature and the nature of his consuming public at first hand and to direct his appeal to their specific requirements.

In all cases, once the descriptive talking point is found, the copy should be concentrated upon it, and all other properties of the article related to the main one. A piece of copy that scatters its energies over a variety of things succeeds in impressing none of them upon the reader. If, on the other hand, it gives him some one basis for desiring our article rather than its competitors, we can go ahead with the other functions of a sales appeal; namely, conviction and stimulus.

136. *Conviction.*—Desire alone is rarely sufficient as a basis for the buying impulse. If it were, we should all have player-pianos and automobiles. Even after we have desired an article sufficiently to make us prefer it to all its competitors and substitutes, it is frequently necessary that there should be some appeal to the reason to convince us that we ought to get it.

An appeal to the reason should be based upon sound evidence. This evidence may be of three main types. First, the evidence of the reader's own knowledge, or of the test that he may make. This explains the popularity of the sample offer and the guaranty. Both of these are an appeal to the reader's own experience to determine for himself the value of the product. Naturally he would rely upon this in preference to any other proof he could get. It often happens that the reader does not take advantage of the sample offer or of the guaranty. The very fact that you are willing to give one is enough to convince him.

The next best type of evidence for advertising purposes is usually testimony, the experience of others, and

their statements about an article. In spite of the great abuse of testimonials, in spite of the fact that in many cases they are not genuine, they still impress most of us. Possibly, we may be sure that the prominent ball-player does not know what brand of collars he wears, that the pugilist does not know what kind of liniment he is rubbed with, that the actress does not care what face cream she uses—still the connection of their names with a product somehow helps to convince readers. This kind of testimony is not here advocated. Genuine testimony of people who are known personally or by reputation to a large percentage of the readers is much better.

The third kind of evidence, that of facts and figures, records of performance, and the like, is sometimes very strong, but must be used with caution. It is not particularly valuable publicity to a manufacturer of food products to tell how many tin cans he uses a year because this kind of evidence does not impress women favorably. On the other hand, such material possesses unquestioned value to those who are likely to make close comparisons, as, for example, farmers and technical men.

137. *Stimulating action.*—Having attracted, interested and convinced the reader, we have still to relate these things to the actual buying of the goods. We must make him do something in the direction of getting the article. The first method is by the command. We tell the reader to “look for the trade-mark,” to “buy the article today,” or, possibly, say simply, “Use Sapolio.” The second method is to make the action easy. To this end we give explicit directions as to where the article may be obtained and for what price. Or we give a coupon, so that he may have in his hand a method for replying that involves the least possible exertion. The third method is that of inducement. We announce to the

reader that the article is to be raised in price in a short time, or that a certain premium will be given with it, or that only a limited number can be bought by any one customer. Possibly, we make it appear that the price is a reduction. The old bargain-store idea of having all prices in odd figures is still effective.

These are only three of the ways of stimulating action by an individual piece of copy, but they are the most important. Frequently, as in mail-order advertising, they are all used in combination. Oftener they are employed in different parts of the same campaign. In addition, when a whole campaign is considered, the effect of stimulating action is sometimes secured by the repetition of a phrase.

As has already been mentioned, the individual piece of copy frequently performs only a part of the functions. The whole advertising campaign does not always try to perform them all, because of the fact that the salesmen are relied upon to do the work of closing sales. As a general rule, however, it may be taken as a good principle that the more completely a piece of copy performs the four functions of a sales appeal the more successful it is likely to be. Advertising is not always salesmanship on paper, but in nine-tenths of the campaigns an advertising campaign should be more than a publicity announcement—it should be at least a part of the sales campaign.

138. *Unity*.—Now let us give our attention to the actual work of constructing the sales appeal in copy. Let us assume that our sales appeal is to be practically complete. How are we going to build our copy so as to produce the right kind of buying impression? We must first of all have concentration. A better word, perhaps, is unity, except that the constructive principle of unity

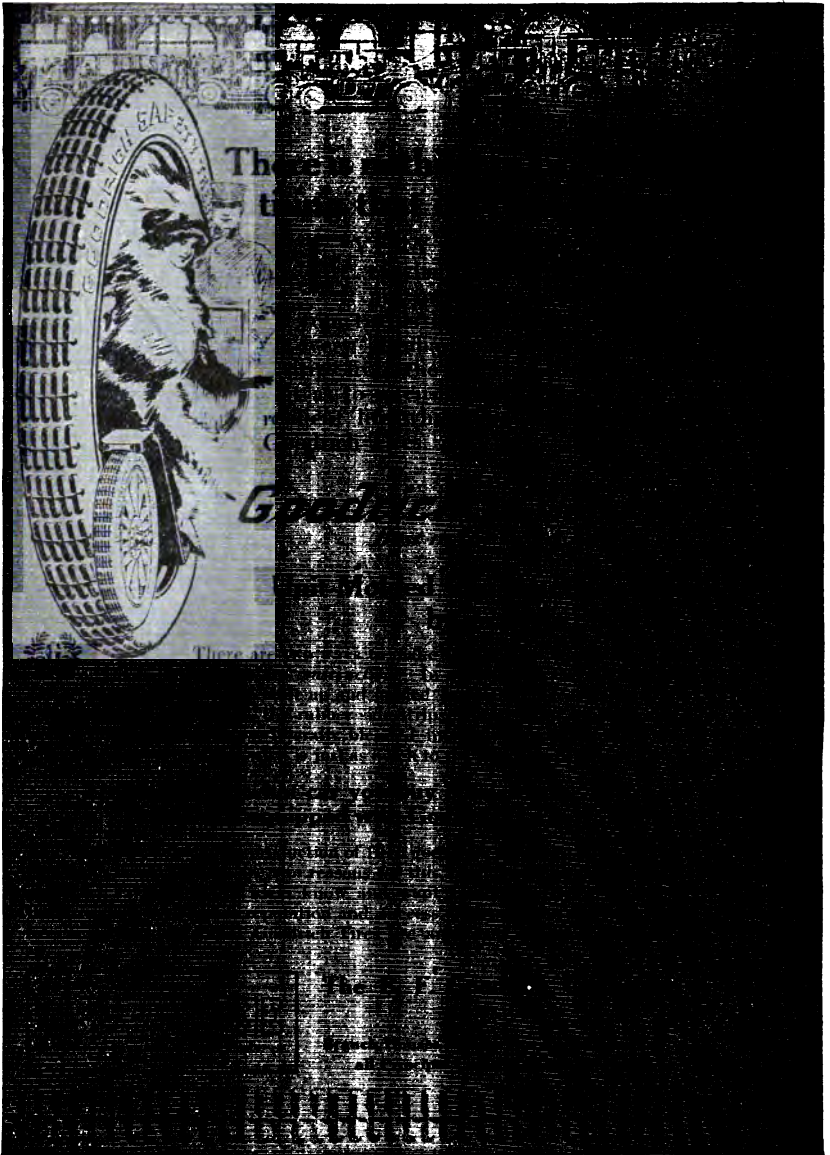
is frequently confused with the result—unity of effect. Unity of effect looks at the matter from the reader's point of view. It is a question of the *impression*. When we speak of unity or concentration here we mean a constructive principle which the writer uses in laying out his copy.

In the display there must be a central attraction to which all others are subordinated. So also in the text. There must be a single central idea to which all others are related and subordinated. Before this central idea can be secured there must be a careful selection and sifting of material, so as to exclude the non-essentials and include only the essentials. The writer must finally determine what one idea is more important to his readers than all others and make sure that this idea dominates the copy.

We can illustrate this point by referring to the advertisements for Goodrich Tires. In the first case (page 176) the writer had two unrelated ideas; one that the long experience of the maker is a guaranty of quality; the other that the unit construction is the best kind of construction. He was not certain which was the more important of the two. By trying to convey both messages, he conveyed neither.

The second advertisement is a pleasant contrast, though it is not up to the highest standard. Here the writer has never lost sight of what he considers to be the most important idea—that the unit molding of Goodrich tires gives them their good riding qualities.

Copy is even more frequently spoiled by an attempt to put into it all the talking points, without consideration of their relative importance. The writer simply gives all the advantages of his article in catalog form and hopes that one of these may reach the mark. The latest



LACK OF UNITY IN DISPLAY AND COPY

You really *ride* on
Goodrich Tires



IT is the Unit Molding of Goodrich Tires which gives them the trustworthiness, the resiliency, the buoyancy, the comfort which eliminates from your mind everything but the pleasure of a perfect ride.

GOODRICH UNIT MOLDED **TIRES**
BEST IN THE LONG RUN

A Goodrich Unit Molded Tire is all one piece.

Look at a cross-section of any Goodrich Tire at your dealer's. You cannot detect a layer line or separation in it. The Goodrich single vulcanization actually molds the layers of rubber-impregnated fabric, pure rubber, side strips, beads and thick, tough tread into one integral structure which cannot be divided by wear. This is one reason for the long, satisfactory service of Goodrich Tires. It gives uniform wear, not only on the tread, but in all parts of the tire—which is what you must have for perfect service.

Goodrich Tires are the Life of Your Car.

The rubber is the life of your tires. Only men who *know* rubber and who can demonstrate their knowledge of it can so compound it as to retain its life and liveliness and at the same time imbue it with strength and toughness which will withstand the road wear. There are forty-three years of experience in rubber manufacturing in every Goodrich Tire. Simply specify them and you will get them.

Write for our free set of folders telling you how to get the best service from tires.

The B. F. Goodrich Company

Everything That's Best in Rubber.

Factories: Akron, Ohio
Branches and Service Stations in Principal Cities, Dealers Everywhere.



Write for Goodrich Route Book, covering the auto tour you select. These books are sent free on request.

What do you want to know about Paint?

The Efficient Paint

We paint to beautify and to protect our property from decay. That paint is most efficient which looks best, wears longest and renders the service at the lowest annual cost. The cost of painting is, roughly, one-third materials, two-thirds labor.

It is then but a small proportion of the total cost of painting that can be saved by using cheap materials, and as both beauty and durability depend so much upon the materials, it is important that care be used to secure paint that will give efficient service.

Pure white lead and linseed oil are recognized as the standard ingredients of all good outside paint. They possess a peculiar affinity for each other, uniting to form a tough, yet elastic paint film which accommodates itself to changes in temperature without cracking, scaling or peeling.

CARTER Strictly Pure White Lead

"The Lead with the Spread"

is old fashioned white lead, but being made by a modern, improved process, is whiter and finer and free from any discoloring agencies.

Carter is such a clear, pure white that it has established a new standard of whiteness for white paint and given new life and beauty to colors mixed with it. It is so fine that it has unusual covering capacity and is most economical to use.

An experienced painter will mix Carter White Lead and linseed oil exactly to suit the varying conditions that paint must meet and will color it to any desired shade or tint.

Even figured by the gallon this paint is not the most expensive on the market and when the other tests of paint efficiency are applied nothing will be found that will give more satisfactory service or at lower annual cost.

In asking for any of the helps illustrated, please state whether you are interested in painting as Owner of Property; Architect; Painter; or Paint Dealer.

CARTER WHITE LEAD CO.
12060 So. Peoria St., Chicago, Ill.
Factories: Chicago—Omaha



Ask Your Painter

or paint dealer to show you this Portfolio of Modern Color Schemes for House Painting. If you do not get an idea that seems just the thing for your house, send us a photograph and our Art Department will offer other suggestions.



Have You Paint Troubles?

State the facts to our Paint Information Bureau and let us tell you how to remedy them and how to avoid them in the future. The service is offered in the interest of better painting and is free to all.



For Painters

Every Painter who wants to keep up with the times should see that his name is entered for a free subscription to "The Carter Times." Every issue is full of good, practical things to help painters do better work and to get more work to do.



Have You a House to Paint?

This little Text Book on House Painting contains much useful information. It tells you how to know pure paint and how to get it. Sent free with six suggestions for color schemes.



For Painters and House-Owners

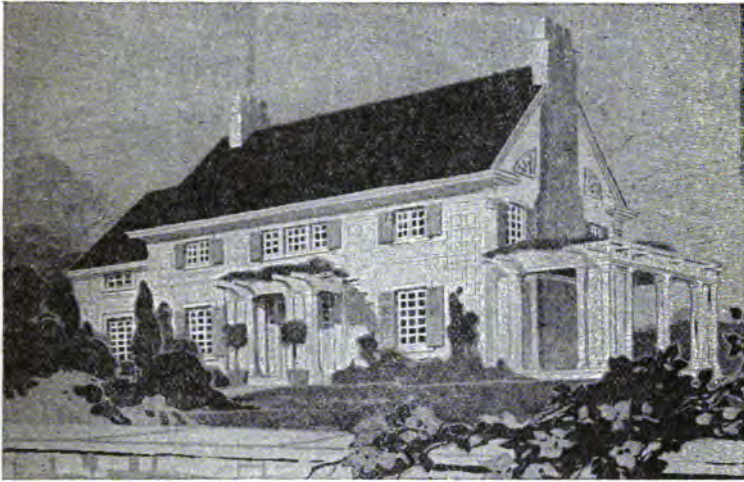
To prevent any misunderstanding as to what constitutes a "first class job of painting" make these specifications a part of your contract. Write for a copy.



For Paint Dealers

With this book in your vest-pocket, you have the answer ready for nine out of ten of the questions that are asked by everybody when buying paint. Every dealer handling Carter in a city has a copy for the asking. To others the price is 25 cents.

LACK OF UNITY IN COPY AND DISPLAY



The White Paint Beautiful

We all admire the house painted white. It speaks cheerfulness, hospitality and the simplicity of good taste. True, all architecture and all locations will not tolerate undimmed whiteness, but there are many houses that would be more home-like if painted pure white.

A weather-proof paint that is really a clear, pure white is rare. White Lead has long been the standard white paint, yet none was really white until the Carter process of making white lead was perfected.

Compare Carter with any other white lead or white paint and you will surely decide that your white house must be painted with Carter.

To make white paint, Carter White Lead is thinned with linseed oil to proper consistency. To make colored paint, your painter will add tinting colors. In either white or colors, pure Carter White Lead and linseed oil paint will be found both durable and economical.



Everyone who has painting to do should have a copy of "Pure Paint," a text book on house painting. Sent free on request. A sample tube of Carter will be sent free to anyone who is thinking of painting white.

Carter White Lead Co., 12060 S. Peoria St., Chicago

Factories Chicago—Omaha

super-dreadnoughts of our navy carry few guns, but these are big ones. For certain purposes there may be advantages in an old-fashioned scatterbore gun, but in general it pays better to have a single bullet correctly aimed.

We may accept it as a sweeping rule that it is better to say one thing well than many things poorly. It does not matter whether the advertisement is one of a series or whether it stands alone for the purpose of producing inquiries.

139. *Progressive arrangement.*—When you have sifted out your material, decided what shall be your main idea in the copy and what other ideas shall be included but subordinated to the main one, by way of explanation, expansion, etc., the next problem is to arrange it. Remember again that requirement of good advertising style—that you must have economy of the reader's attention, that his mental effort be reduced to a minimum. He will not finish reading your copy if to do so involves a mental strain. The material must be so handled that once he begins to read it, he will go through to the end. In other words, there must be progress and sequence in the arrangement of the thoughts.

This requires three things: right order, construction and connection. Usually the right order is that mentioned earlier as belonging to the typical sales appeal: first, attraction; second, desire; third, conviction; fourth, stimulus. In other words, the order proceeds from the reader's point of view to yours. It begins with the thing closest to his experience and ends with the thing closest to yours—begins with his interest, ends with yours. You call his attention to his need, show him what will fill it, prove that it will do so, and make him get it.

The next point is construction. It is not easy to gen-

eralize upon this, but if you keep in mind the nature of the reader you are not likely to go far astray. The average man can accept thoughts most easily when they are presented in *similar* form. His mind accustoms itself to the question form, for example, and a series of questions hurled at him one after another strike him more forcefully than when they are interspersed with assertions. The similarity of a thought form to the one that has preceded it is a strong factor in making it readily recognizable.

Whether the parallel construction is used with rigidity or not is unimportant. It is important, however, that throughout the copy the same point of view be kept. If you begin to talk about *you*, keep *you* the subject throughout. If you talk about *it*, the article, keep talking about *it*. Later we shall have occasion to discuss the relative values of different forms of construction; that is, the question, the assertion, the command, and so on. Here we simply want to remember that there should be no sudden changes in point of view, in method of attack; certainly not when the copy is short.

The third point is connection. Even when thoughts are arranged in logical order and constructed with sufficient similarity to make them instantly recognized and grasped we need some bridges between them. "The capacity of the human mind for resisting the introduction of knowledge is almost infinite." It is well that there should be no gaps between adjacent thoughts, for some minds are not strong enough to leap across them. When we speak of connection we do not necessarily mean conjunctions, "ands" and "buts," "howevers" and "moreovers." Good connection can frequently be made by repetitions of an idea in the same or different words.

140. *The right placing of emphasis.*—The last con-

Soup is the headline of the dinner

SOME soup makes you wish you hadn't come.

Other soup makes you wish you knew the hostess better.

Campbell's Soups make you wish you had married her.

Too late but never mind—

You can get Campbell's Soups (21 kinds 10c a can) at any grocer's and you *can't* get any other soups as good no matter how rich you are nor whom you marry.

Now if *you* happen to be a *woman* you can start your dinners right just by serving one of Campbell's Soups.

It means that the highest-priced chefs in the country have worked for you.

Did you ever try the Consommé ?

Asparagus
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Bouillon

Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton Broth
Ox Tail

Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vermicelli-Tomato



21 kinds 10c a can.

Campbell's SOUPS

Look for the red-and-white label

structive principle is that of emphasis. It is a matter of external arrangement and of proportion. When you have chosen your ideas, decided how you will arrange them and construct them, you must still consider the amount of space you will give them and the position you will assign them. Simply because it is so easy to use display to make ideas stick out many writers have neglected the important principle of emphasis in the copy. Of course, you can use bold-face type or italics. You can use an arrow to point to a sentence you want remembered. You can box in an important statement. But you should also see that you assign space to your ideas in proportion to their real importance. The mind is impressed by mass.

Do not place at the end of a paragraph or of a piece of copy an idea that is not essential. The beginning and end of an advertisement are the positions of greatest importance. There should come the most important individual statements. Following our principle of progress, the important one at the beginning should be the one most important to the reader, the important one at the end should be the one most important to you. In other words, we see in this principle of emphasis another reason why the beginning should contain the most attractive statement, why the end should contain the strongest stimulus to action. The mistake is frequently made of putting near the center of an advertisement an illustration, display or catchy sentence that has more attractive power than anything that preceded it. Many readers will begin there and never go back to what has preceded. The mistake is also sometimes made of putting at the end of a piece of copy something that hinders rather than stimulates action. In rare cases it is possible to put a line or two of conviction after the stimulus, so

SAFETY

THE IMPORTANT PART OF AN AUTOMATIC PISTOL

Suppose you place a pistol in your pocket, grip, under your pillow, or leave it in a dresser drawer, **at full cock**, without the common type of "safety" thrown on, or forget to unlock it in a sudden emergency?

Right here is where a COLT gives you the advantage over all other automatic pistols —

IT'S AUTOMATICALLY SAFE!



**AUTOMATIC GRIP
SAFETY**

You Can't Forget to Make a COLT SAFE!

A COLT is **automatically locked** when cocked (ready for instant use and positively safe against accidental discharge).

A COLT is **automatically unlocked** when you wish to shoot because the Grip Safety (see arrow) is automatically pressed in (without thought) when the trigger is purposely pulled. It can be fired only by the hand that holds it!

No matter how many shots a pistol may contain, nor how rapidly they may be fired, there are two points more important —

The **quickness** with which the first shot may be fired, and

The **safety** with which the pistol may be kept ready for that first, quick shot.

A COLT is **QUICKEST** and **SAFEST**.

Ask your dealer to explain these COLT AUTOMATIC features.

If he can not, write to us. Catalog No. 20 mailed free.

COLT'S PATENT FIREARMS MFG. CO.

Hartford, Conn.

EMPHASIS OF THE IMPORTANT IDEA

that the ones just wavering may be carried across the line.

These, then, are the most important principles of writing a piece of advertising copy. (It must have the qualities of distinctiveness and economy, so that it may attract and hold the reader's attention. It should perform as many as possible of the functions of a sales appeal: attract and interest, arouse desire, convince, and stimulate action. It should be constructed in accordance with the principles of unity, coherence and emphasis. All these principles are subject to numerous exceptions, but only the writer who has a mastery of them can with safety venture to violate them. In cases of doubt it is well to stick to the conventional.

In later chapters we shall consider more in detail some of the methods of writing copy of certain distinctive types and for certain special audiences as represented by the readers of different classes of mediums.

CHAPTER XII

REASON-WHY COPY

141. *Distinction between "reason-why" and "human-interest."*—For the purposes of analysis, advertisements may roughly be classified as "reason-why" and "human-interest" advertisements. The distinction between the two is not clearly marked and many advertisements partake of the character of both. This is natural, inasmuch as the functions of a sales appeal, given in the preceding chapter, include both the arousing of desire and the securing of conviction. Roughly speaking, the difference between human-interest and reason-why advertisements depends upon the amount of stress laid upon getting desire on the one hand and conviction on the other. In this chapter, the construction of reason-why advertisements will be discussed at some length. In the next, human-interest advertisements will be considered.

Reason-why does not entirely exclude human interest, because in any type of appeal some attention must be paid to the desire of the reader. Desires are of two distinct kinds; those which result from the intuitive decision of the emotions, and those which result from the deliberative decision of the intellect. Our desire for a piano is due to our love of music. Our desire for a cash register is due to a reasoned belief that it will enable us to conduct our business more economically. So, when we write reason-why copy we attempt to prove to the reader that the article we have to sell is one that he

needs because of its utility, economy, service, durability, healthfulness, or other qualities that appeal to his reason. When we write human-interest copy we try to make him feel that he wants it because of its beauty, fragrance, exclusiveness, protection, or other qualities that minister to his senses or appeal to his emotions of love, fear, pride, humor, or the like. Obviously, we may make both appeals in the same advertisement, but it is equally certain that one must outbalance the other.

~~The distinction between the two types of copy does not necessarily lie in the subject.~~ Two correspondence schools giving almost the same form of instruction are using the two different types of copy. One is trying to appeal to young men to get better positions because of the money there is in it. The other is trying to appeal to their emotions to get ahead, to do more, to be more. Both are successful, but by different paths.

142. *Usefulness of reason-why copy.*—Reason-why copy is of wider usefulness than human-interest copy. There is hardly anything that cannot be sold by it. As mentioned above, a piano may be sold by appealing to our love of music. This would be done more generally but for the fact that there are many kinds of pianos on the market and it is necessary to make the reader desire the particular kind the advertiser has to sell. Now the difference between two pianos is not in the music they produce, but in their production of it. The advertisement, consequently, that really sells a piano usually appeals to the intellect to distinguish between the piano with a reputation and the one without, between the piano that is cheap and the piano that is expensive, the piano that is constructed of well-seasoned material and the one of unknown construction, the piano with some new attachment and the one without.

The advertisement for a player-piano (shown on page 218) is one of the rare instances of an appeal made almost entirely to the emotions. It attempts to recall to the reader's mind his memory of hearing a certain beautiful piece of music and his desire to play it himself. Its object naturally is to get inquiries which will later be followed up by a reason appeal. It might, of course, be used for the entire purpose of selling a player-piano, provided this instrument had a monopoly or occupied a commanding position in its field. It would be an ideal method of selling anything that ministers to our joys were it not for the stress of competition and were our conditions of civilization ideal.

The fact is, however, that as we are at present constituted—perhaps because of the belief in original sin, perhaps because of the latent streak of Puritanism in us—most of us try to relate even our pleasures to the reason. We are not like Stevenson, who said: "I can excuse a person combating my religious or philosophical heresies, because them I have deliberately accepted and am ready to justify by present argument. But I do not seek to justify my pleasures."

X The majority of people do try to justify their pleasures. We justify our theatre-going on the ground that it is relaxation for the tired business man. We justify our indulgence in fine food on the ground that it is healthful. So the advertiser caters to our intellect, even when selling things that satisfy only our desires. He persuades us that we should eat more mince pie, because his mince pie is so pure; that we should eat the cereal he sells, because it makes red blood; that we should smoke his tobacco, because it does not bite the tongue.

It is true also that a conviction is harder to change than an impulse. Once convinced that a certain automo-

bile is the best make one can buy, a man will stand up for it in the face of argument as though he were already its owner. The process of reaching conviction takes longer than the impulse and it is harder to retrace the steps.

143. *Process of convincing the reader.*—Conviction is not instantaneous. Before the mind can become convinced, it must pass through a number of processes and reach a number of conclusions. Briefly stated, these are as follows:

1. I have a need.
2. This article will meet my need.
3. It will meet my need better than any substitute.
4. I can better afford to get it than to get along without it.

In some cases, of course, the reader will realize his need quickly, and consequently needs help only in reaching the later conclusions. The nature of the article to be sold and the amount of educational work that has already been done through advertising determines the number of the processes that are to be accomplished and the relative stress to be laid upon each.

In any case, a choice is necessary, even though it is only a choice between buying and not buying. Sometimes a very helpful device is to suggest a choice that is within the limits of the article to be bought. For this reason an advertiser may suggest a choice between two shapes of cigars that he is trying to sell. He realizes that the reader is certain to exercise some choice, and that if he can be made to deliberate upon the most desirable shape of his cigar, this will probably carry him over that dangerous point of determining whether he will buy this particular brand of cigars at all. For the same reason, a set of books is sold in two or three different bindings, a shaving preparation is put up in two or three differ-

ent forms, a cleaning compound is put up in cake and powder forms. The reader is then invited to choose between these forms and in deliberating upon this he is carried from the choice between this article and some other.

144. *Length of reason-why copy.*—Reason-why copy usually has length. In fact, we are accustomed to associate the term with a long argument presented in short, pithy paragraphs. This was the type to which the name reason-why was first given, and the type still prevails. But, as in everything else, the precise form depends upon the class of people to be reached and the amount of work to be accomplished. In advertisements to farmers and advertisements about a high-priced article, or one so novel that a long educational process is necessary, long pieces of copy are advisable. For, if a man must deliberate upon the matter before he will reach the decision we want, why not deliberate with him and help him to his decision?

The multipage advertisements in business magazines, sometimes reaching ten or twelve pages, have done much to disprove the theory that business men will not read long advertisements. They rest on the principle that it is better to convince one man than to attract many. And the time to convince a man is when you have his attention, not a month or two later. Half the work of a salesman is spent in getting an attentive listener. If he succeeded in doing this only to say, "The Burroughs Adding Machine is a good machine.—Good day!" he would soon be looking for another job. On the other hand, it would manifestly be absurd to write a long argument on the virtues of Old Dutch Cleanser. If the story warrants it, if the reader demands it, use long copy.

Good thoughts and good news will be read, even in a gate type.

145. *Directing the reader's deliberation.*—Since the buyer always has a choice, the alternative to the purchase of your article must be eliminated. It has already been suggested that the necessity for getting him to choose the article in preference to another may be leaped over, as it were, by getting him to choose between two forms of the article you are trying to sell. This is only a special device, however, and is not valuable in every case. It might seem advisable to use a part of the copy for the direct elimination of competitors. Assuming that the reader has a need, if we can show him that other articles will not supply that need satisfactorily, he may be led to choose ours.

For several reasons, however, this method is not recommended. To attack competitors requires too much space and is likely to put false emphasis upon the negative side of the question. Sometimes it antagonizes dealers or agents who have an interest in selling competing articles as well as our own. Sometimes it even antagonizes the consumer who is now in possession of a competing article and naturally feels inclined to justify his previous choice when its wisdom is called into question. At best, attacks on competitors throw suspicion on the whole class of articles, and this suspicion is communicated to the individual member of it you are trying to sell. Many cases could be cited in which the whole field of articles was practically spoiled by the bitter attacks made by competitors upon one another.

The advertiser should, therefore, build up his own case by strong reasons instead of tearing down the case of his competitors. He may attack competitors indirectly by showing that they do not go far enough. For example,

Pebeco tooth paste reasons that all good dentifrices clean the teeth and thus serve today's needs, but that only Pebeco counteracts acid-mouth and thus serves the needs of tomorrow by keeping the teeth protected. This is only a case of the right placing of emphasis upon the talking point of a product without interfering with the general talking points of all dentifrices and without decrying them as ineffective or injurious.

Before the advertiser can present his case he must go through several processes of analysis. First, he must know his market. He must know what class of people consume his article and what other choice they have. Second, he must be convinced of the distinctive merits of his article. He must know it and believe in it. He must have all the facts about it—its materials, process of manufacture, and the like. All these things he must know from the viewpoint of the consumer. In other words, he must know what talking points will appeal to his market. Here it is that most advertisers fail. They know the article from their own point of view and are likely to think that the talking point that appeals most to them is the one that appeals most to their customers.

In the analysis, arguments must not be confused with evidence. There should be a separate analysis of the facts and figures from that of the talking points. If this principle is observed, the advertiser will not fall into the common error of regarding reputation as an argument for his product. Reputation is merely the evidence of testimony, and testimony of the vaguest kind. On the other hand, durability is not evidence. It is merely an argument which, to be effective, needs to be supported by evidence. The reason-why advertisement should contain both an argument which makes a point of contact with the reader's mind, and a piece of evidence, which

makes a point of contact with the article. The relative importance of the two depends upon the consumer's familiarity with the article.

146. *Analyzing the arguments.*—There are many methods of analysis of arguments. Some writers find it useful to catalog all the possible good qualities of an article and then eliminate those which are not distinctive or which fail to make a definite appeal. Others proceed by a process of division and sub-division. They know the article they are advertising is better than any competitor or substitute. They also know that it is not sufficient to say "best in the world." This is too general and to support the claim would require a statement of every possible merit with evidence to back each one. Consequently, they reason back to discover why it is best. Is it most economical, most durable, or cheapest? Even these qualities are too broad in scope. Why is it most economical? From this reasoning a table is worked out, somewhat like the following:

Economy

Costs less	{	to buy to operate to keep in working condition	
Produces more	{	higher speed greater accuracy greater durability greater dependability	{ operation less breaking
Wastes less	{	time energy	{ less effort more convenience

By this process of division and sub-division the good qualities of an article are carried down to the few that really distinguish the article in question from all others. Now it is possible to determine what shall be the main idea

in the copy and it is possible to find evidence to support this idea. It is only necessary to select the best evidence and present it in proper form.

147. *Analyzing the evidence.*—The general nature of evidence has already been touched upon. Of the three classes, testimony has least intrinsic value but, for a large proportion of people, a great deal of weight. This weight naturally depends to some extent upon the reputation of the person quoted, his knowledge of the subject and his lack of bias. Caruso's recommendation of throat tablets is valuable because he is well known and, being a singer, must keep his throat in good condition. It is discounted to some extent by the fact that he is a stage celebrity; on the other hand, he has not the same need of getting into print that the chorus girl has. Johnny Evers' recommendation of collars is less valuable, because there is no reason to suppose he is an expert on the subject, and as he happens to live in Troy, where these collars are made, he may be biased in their favor. The use of a person frequently exploited is undesirable, as in the case of Pavlowa, who has been put before us as recommending all kinds of things from a player-piano to hair tonics.

Facts and figures are excellent evidence, especially for those who have some knowledge of the articles advertised. Records of experience in endurance runs and the like impress the motorist strongly. In all cases, however, such records should be given concretely. They should make in themselves interesting reading. To ninety-five per cent of the readers of a general magazine a table of figures is not alluring, although it may afford the best possible evidence to the readers of a technical publication.

Guaranties, tests, and other appeals to the reader's

own experience, form the best kind of evidence. The guaranty plan has proved a winner for numerous articles that could never have secured a wide sale without it.

148. *Logical presentation.*—The work of analysis has put the advertiser in the right path for preparing the copy. He has determined the size and nature of its distinctive point and by centering his argument upon that point he can secure a unified appeal. Since he has also analyzed the sub-arguments, or supporting arguments, and the evidence at hand, he is now in a position to arrange this material in proper order and with proper connection to produce a strong impression. He must still decide what point of view should be taken and what the tone of this copy should be.

149. *The advertiser's point of view.*—A reason-why appeal may be presented either in the first person, the second, or the third. In the first case, the advertiser himself tells the story. He tells how he came to build the machine or articles as he did, how he considered the interests of the reader and why he chose certain methods of production and distribution. This is an easy method for the reader to follow and it has the interest value which always attaches to the story form. The personal element in a piece of copy always appeals to us, if it is gained without egotism.

This form, however, is rarely of the highest degree of usefulness. In the first place, it is difficult to give the reader the impression that his interests are being placed foremost. The word *I* itself, when used extensively, savors of egotism. There is the additional disadvantage that it is a favorite form employed by advertisers of mining stock or other properties and articles of at least doubtful merit. From the beginning of time the personal appeal of *I* has been used in selling to the unin-

It Took Me 54 Years To Write This Advertisement



F. H. GLIDDEN, Pres.
Glidden Varnish Co.

hide his record; therefore, he had to hide his face.

I was trained in a strict, rigorous school of integrity. I had one principle drilled into my memory—that a business man should no more sign his name to a bad article than to a bad check. I haven't outgrown these theories of my youth. I'm still an old-fashioned manufacturer. I don't know how to make anything but goods fit to put my name on. My goods are for sale, but my good name is not.

I made the first can of Jap-a-lac with my own hands—I KNOW it's RIGHT.

I prepared the formula myself. The experience of a varnish lifetime is in every tin that you buy. There is no secret to Jap-a-lac quality, so I am going to explain the reasons why Jap-a-lac is superior.

To begin with, a varnish must have a "body." We use gums for this purpose. There are some native gums, such as rosin, but the best gums are found in the far East, and the islands of the Pacific.

Rosin is only used in the very cheapest varnishes. The Philippines supply the next lowest quality, but neither rosin nor Manila gums were up to the standard that I had set for Jap-a-lac, so out of my years of experience I selected a fine quality gum from New Zealand, known as Kauri. It is expensive, four times as much as the Philippine gum and ten times as much as rosin.

When I made up my mind to manufacture Jap-a-lac, I made up my mind that its reputation should need no varnish.

I could have saved a fortune in profits by using aniline colors, but in my heart of hearts I knew that anilines would never wear; that they were bound to fade, and so I kept experimenting with different colors, until I found some German chemical colors which stood every test.

They're expensive, but Jap-a-lac must be right, and so I send clear to Germany for pigments.

That's why I don't hesitate to give you my personal word that Jap-a-lac is sun-proof and time-proof.

WHEN I started the Glidden factory, I don't suppose that one person out of three who reads these lines was alive. It was back in the days when there were no street cars, when the electric light was undreamed of, when the idea of the telephone would have been laughed at. Your grandfather and I used to have our hats and our shoes, as well as our clothes, measured to order.

When we wanted to communicate with Denver, we sent our letters by the pony express. There were no trains across the plains. Chicago was a village. The tallest skyscraper in New York was six stories high.

It was a neighborly period, an era of personal contact. Merchants knew all their customers by name; goods were sold on personality—an honest man succeeded, and a dishonest man couldn't.

I thought at first I would use linseed oil, but after trying different blends I found that a combination of linseed and wood oil gave better service and more enduring results, and, although it means sending all the way to China for this wood oil, the expense isn't spared.

I mean that you shall get in Jap-a-lac, the best article that can be made at any price.

The name Jap-a-lac is a trade mark; there is only one Jap-a-lac, only one quality.

I want you to try it. You need no experience.

Jap-a-lac is a liquid Jack-of-all-Trades.

It is a varnish and a stain and an enamel, all in one.

It comes in every color, as well as white, black and gold.

It will restore old furniture.

It will polish a hardwood floor and never show heel marks or nail prints. You can apply it to any kind of wood and any kind of woodwork.

JAP-A-LAC

Made in 18 Colors and Natural (Clear)
Removes Everything From Colors to Carpet
"You can't keep houses without it"

You can use it for your pantry shelves and do away with the bother of constantly recovering them with paper or oil cloth—because Jap-a-lac can be washed every day as readily as you can wash a piece of crockery. It's just as water-proof and just as lasting.

A kitchen can be made absolutely sanitary by enameling the chairs, table, refrigerator and the tops of the wash tubs with white Jap-a-lac. This keeps the kitchen sweet and wholesome.

With Jap-a-lac you can varnish the shelves in the closets, repaint your iron bedsteads, turn your old tin or zinc bath-tub into an enameled one, and do a thousand and one things, such as gilding your frames and silvering your radiators. But it takes a little book to tell all the wonderful possibilities of a little bit of Jap-a-lac, a little bit of time and a little bit of intelligence. Send me your name and I will have the book sent to you.

You can buy Jap-a-lac everywhere

F. H. Glidden

GLIDDEN VARNISH CO.
Cleveland, O. Toronto, Ont.



REASON-WHY COPY IN THE FIRST PERSON

telligent and uneducated classes. The respectable advertiser is, consequently, handicapped in using it for his own honest proposition. If used at all, it must never allow the reader to lose sight of the fact that his interests have been kept foremost. The tone, too, must always be reasonably dignified.

The second method is to use the word *you* throughout as the subject of the advertisement. This has the force of inspiration and exhortation. It has the right salesmanship attitude and is probably employed more frequently than any other form of attack. Its chief difficulty is its occasional lack of dignity, its monotony, and its suggestion of preaching. The fact that it is used a great deal may be regarded as a slight defect in that it robs the copy of distinction. But this is not enough to outweigh its virtues, provided its use is suitable to the article advertised. It may be remarked in this connection that too many advertisers refuse to do the thing that is logically right to do for the insufficient reason that other people are doing it. It is possible to pay too high a price for distinctiveness.

The remaining point of view is that of the third person, where some person or the article itself is the subject. In the former case, a certain interest is added by the force of personality, just as it is in the first-person method. This type of copy, however, is more suitable to human interest advertising and will be considered more fully under that head. It is occasionally used, however, in reason-why copy, either by giving the experiences of some third person who bought the article and used it, or by giving the reasons in dialogue form, where one straw man sets up an objection and the other man knocks it down.

150. *Deduction and induction.*—All the foregoing



Copyright 1912, The Royal Tailors.

Why don't you get that Royal Tailored Look?

"Young man—suppose we consider this matter of good clothes in a cold Dun and Bradstreet way.

- You want good clothes, not alone for what they show in the mirror,
- but for what they show in your pay envelope,
- in your success strides,
- in your headway towards prestige and power.

SEVEN FEATURES
 (Which Give Order)
 —Which Guarantee
 —All Day Wear
 —All Day Comfort
 —Which Guarantee
 —Which Guarantee
 —Which Guarantee
 —Which Guarantee
 —Which Guarantee

"Your employer spends untold thousands to give his goods the right outward 'dress'."

"He secures the best class of talent money

can buy, to design the packages and wrappers that cover his product.
 "He realizes that if an article really is first class—it must look first class.
 "Otherwise, its quality pretensions won't 'get across' with the trade."

"Yet you are calling on customers with your six feet of manly merchandise displayed in a wrapper that grossly depreciates and misrepresents your high-grade self."

"In a day when clothes are an accepted advertisement of success and standing—you are using the poorest kind of 'copy' in your most immediate personal publicity medium."

"Is that good business wisdom?"

"Your business battle is plenty hard enough as it is. Why make it any harder? Why handicap

yourself unnecessarily?
 "In these critical times, it takes a mighty clever man to play the part of Success while dressed in the costume of Failure.
 "And the clever man is too smart to work against needless drawbacks.
 "He wears the best clothes."

The Royal Tailors are costumers to the Successful Man. Go you, to-day to the best clothes in your town—and be measured for a Royal made-to-order suit.

There is something in the very bald of a Royal Tailor suit that suggests Success—in its perfection of detail, its infinite precision and fidelity of fit, in its richness and sturdiness of construction.

Made-to-order clothes of the very highest calibre any money can buy.

Yet priced at \$20, \$25, \$30 and \$35. Yes—and even for as little as \$16 and \$17. All wool always—and every such and stitch guaranteed.

No price can buy better custom tailoring. And it is possible of these prices, only because of the enormous Royal outfit.

We forfeit \$1 a day when a Royal garment isn't finished on time.

Insist on the genuine!—We will guarantee any one of the Royal name and trademark on clothes not made by us. But to be sure you get real Royal Tailoring, look for the Royal sign based on all workmen shown.

Obtain the Famous Clothes!—If you have not had in your town, or without a Royal Tailors, it is in your interest to see to it that you have a first class garment. Write to the General Postoffice, 10 First Base, Chicago, Ill. (Royal Tailors)



The Royal Tailors

Joseph Nelson

Chicago New York 148 Branch Royal Stores



REASON-WHY COPY IN THE SECOND PERSON

points of view have more interest value than the abstract third person point of view, but they also have less dignity. In many cases it is, therefore, necessary to fall back upon the method of abstract argument. The reader is told that the article has certain virtues and the arguments thus given are supported by reasons and evidence. If this is done, there are two possible methods of presentation, the deductive and the inductive.

The deductive places the conclusion or argument first and supports it by reasons in the form of evidence. The inductive method places the evidence first, and from it leads to the conclusion affecting the reader's interests. Which of these orders is chosen depends largely upon the class of people appealed to and the amount of work that is to be accomplished.

The deductive order usually has a stronger attention value, because it contains in the very beginning the thing that is closest to the reader's interests. He is told that the "Fiat Automobile is a marvel of simplicity," and if simplicity is what he desires in an automobile he can read on and find out the evidence that supports this statement. The further advantage of this deductive method is that even though the reader has not time or inclination to follow the copy to the end, he at least learns its main virtue through its headline and first sentence. For that reason newspaper advertisements may profitably make use of this order. The time given to reading advertisements in a newspaper is ordinarily less than that given to reading advertisements in a magazine.

The inductive order, on the other hand, is far more convincing, because there is less likelihood of arousing antagonism, and also because if the evidence is given first the conclusion drawn from it by the reader is pretty certain to be the same as that drawn from it by the

writer. It may profitably be used in advertising some article that appeals only to a limited class of people who are reasonably certain to read the whole advertisement given. Technical publications, as will be seen later, are especially adapted to this type of reason-why. There are some cases also in which the evidence itself is so striking because of its news value or for some other reason, that it will lead to a complete reading of the advertisement.

The first piece of copy for roofing materials on page 201 illustrates a case in which the deductive order is used when the inductive order would have been more effective.

It will be noticed that this advertisement appeals only to a limited class, and that the first paragraph is taken up with material with which they are sufficiently familiar. The other example will show conclusively that a better effect is produced by putting the evidence first and the conclusions drawn from it afterwards.

151. *The choice of tone.*—The tone of reason-why copy is ordinarily aggressive. It proceeds upon the theory that the average reader is impressed by the dominance of the writer. It, therefore, states facts bluntly and supports them. Its very definiteness and vigor carry conviction. In considering the value of this tone it must be remembered that, as we said before, the advertiser is more in the position of the public speaker than in that of the salesman. He must command attention and a hearing. For that reason pieces of copy like that on page 202 are justified.

This aggressive tone, however, is objectionable to some classes of people. Those who are well educated, who think for themselves, and those who do not wish to be hurried in their deliberations, are more likely to be

Barrett Specification Roofs

No Maintenance Cost

An investigation into net roofing costs will promptly disclose the superiority of Barrett Specification Roofs. Their first cost is lower than that of any other permanent roof, and, as they require no painting or other care for upwards of twenty years, their maintenance cost is nil.

The Bush Terminal Company, with a total roof area of more than 70 acres (3,100,000 square feet) on their 181 buildings in Brooklyn, N. Y., illustrated below, studied the subject of roofing costs and adopted this type of roofs. The Vice-President of the Bush Terminal Company writes:

"We use this kind of roofing because our experience has shown it to be

the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority.

The roofing contractor states that the expense for maintenance of this entire roof area has been less than \$10 and estimates that if metal or ready-made roofings had been used it would have been impossible to keep the buildings free from leaks, and that the painting bill alone up to date would probably have amounted to at least \$10,000.

It is on such evidence as this that we base the statement that the maintenance cost of Barrett Specification Roofs is *nothing per year*—and the \$10 exception "proves the rule."

A copy of The Barrett Specification free on request. Address our nearest office.

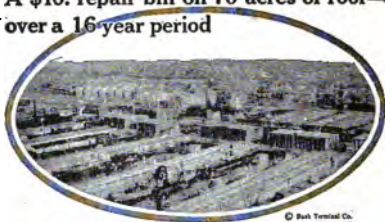
BARRETT MANUFACTURING COMPANY

New York Chicago Philadelphia Boston St. Louis Cleveland Pittsburgh
 Cincinnati Kansas City Minneapolis Birmingham
 THE PATERSON MANUFACTURING COMPANY, Limited
 Montreal Toronto Vancouver St. John, N. B. Halifax, N. S. Sydney, N. S.



Barrett Specification Roofs

A \$10. repair bill on 70 acres of roof—over a 16-year period



© Bush Terminal Co.

THE Bush Terminal Buildings in Brooklyn, N. Y., extend a mile along the shore.

The net roof area of these buildings is 3,100,000 square feet—*or more than 70 acres.*

Every inch of this is roofed with Barrett materials—and, since 1897, when the first roof was covered, the cost of maintenance has been *less than \$10.00.*

The Bush Terminal people write us:

"We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis

of first cost of application and cost of maintenance entitles us to speak with some measure of authority."

The idea behind Barrett Specification Roofs is an old one, established by years of experience—namely, that coal tar pitch, tarred felt, and gravel or slag, when properly laid, make the best and most economical roof covering.

Architects, engineers and contractors know that, if The Barrett Specification is followed absolutely, the resulting roof will last longer and cost less than any other kind.

Special Note

We advise incorporating in plans the full wording of The Barrett Specification in order to avoid any misunderstanding. If any abbreviated form is desired, however, the following is suggested: **ROOFING**—Shall be a Barrett Specification Roof, laid as directed in printed Specification, revised August 15, 1911, using the materials specified and subject to the inspection requirement.

Copy of The Barrett Specification with tracing ready for incorporation in your building plans sent free on request. Address our nearest office.

BARRETT MANUFACTURING COMPANY

New York Chicago Philadelphia Boston St. Louis Cleveland Pittsburgh
 Cincinnati Kansas City Minneapolis Birmingham Seattle
 THE PATERSON MFG. CO. Limited Montreal Toronto
 Vancouver St. John, N. B. Halifax, N. S. Sydney, N. S.



DEDUCTIVE ORDER IN REASON-WHY COPY

INDUCTIVE ORDER IN REASON-WHY COPY

Save Your Teeth!

Nature intended they should last a lifetime. They *will* last if you do your share.

Plug the cavities—yes, but that's too late. Your dentist can repair or replace teeth but he cannot restore them.

Keep your teeth clean—yes, but that's not enough. Mechanical cleansing cannot remove the acids that form in the mouth and destroy the enamel. Ordinary dentifrices do not touch them.

Use Pebeco Tooth Paste—the one dentifrice that neutralizes “acid-mouth” and thus removes the greatest cause of tooth-decay.

Pebeco is a scientific preparation originated in the hygienic laboratories of P. Beiersdorf & Co., of Hamburg, Germany.

It was designed to save teeth by protecting them from their greatest enemy, “acid-mouth,” which is known to be responsible for 95% of all tooth troubles. That's why Pebeco does save teeth.

Pebeco also cleans teeth beautifully, removes tobacco and other odors, purifies the mouth and gives it a feeling of freshness nothing else can equal.

Nine out of ten people have “acid-mouth.” Perhaps you have. Better make sure, before it is too late to save your teeth. Send for the free Pebeco ten-day trial tube and acid test papers. If you have “acid-mouth” the test papers will positively detect it. They will also show you that Pebeco counteracts it.

Prove for yourself that Pebeco will save your teeth. Send your name and address to Lehn & Fink, Manufacturing Chemists, 120 William Street, New York, and the sample tube and test papers will be mailed to you at once.

PEBECO
TOOTH PASTE

DOMINATING ARGUMENTATIVE TONE IN REASON-WHY COPY

FOUR CARS A DAY

There are but two logical methods of building motor cars.

One method is to produce cars in enormous quantities so as to bring the price down as low as possible.

The other method is to produce cars in limited quantities so that each car will be of the highest quality.

Each system has but one real exponent. In a middle Western city "mass production" enables a good small car to be made and sold at a low figure. In a New England city, "The Best Built Car in America" is produced practically car by car, by the finest mechanics in the world.

One car carries out one ideal, the other a totally different ideal. Both are right. Both are built, not assembled. One company makes 1000 cars a day, the other company Four Cars a Day. The idea back of one car is to give the most for the money; the idea back of the other is to give the best, regardless of price.

The smaller car is turned out like the well-known and worth while "dollar watch." The greater car is built like a Chronometer. Any other car—is a compromise.

The Locomobile now occupies a peculiar position.

It is the only high grade car whose sales have increased during the past two years.

This success of the Locomobile is due to the policy of building not more than four cars a day. All of the power and the experience of the Locomobile organization has been concentrated on a limited production.

Years ago we concluded that just so surely as the best cheap car could only be produced in very large number, just so surely could the car of highest quality be produced only in limited quantities.

Our policy from the very start was to build cars in small lots so that each car could have the most intimate attention. When others were increasing their plants and building more cars, we were increasing our quality, striving to make the Locomobile "The Best Built Car in America."

Every Locomobile has been built like every other Locomobile. Every Locomobile has been built with the utmost care. Every Locomobile has been built to carry out the ideal of quality, not a commonplace, commercial ideal. The Locomobile will be made as it always has been made, in limited quantity—and with unlimited care. (Despite the present demand for the Locomobile and despite any rumor to the contrary, we will *not* increase our production and make more cars.)

There will always be a demand for the limited number of cars we make. Because we have been building for the future, our plant will always run at capacity, without reducing the quality of our product, or price.

THE LOCOMOBILE COMPANY
OF AMERICA
MOTOR CARS AND MOTOR TRUCKS
Bridgeport, Conn.

reached by a tone that is indirect rather than dominating. In advertisements for pianos, automobiles, and other high-priced articles, a calmer, quieter statement of facts is much more useful. Poise rather than power should be sought. The piece of copy on page 203 illustrates this method.

In writing reason-why copy, then, the advertiser should consider whether it is properly suited to his article. He should know what are the distinctive talking points of his article and the kinds of evidence at his command that he can profitably use. He should see that the material is logically arranged and presented, and that it has the tone suited to the subject and to the reader.

CHAPTER XIII

HUMAN-INTEREST COPY

152. *Human interest.*—Human interest is a vague term usually interpreted as meaning something that appeals to the senses or emotions. Human-interest copy, therefore, is distinguished from reason-why copy by the fact that it lays its chief stress upon arousing the desire of the reader by emotional or sense appeals or by suggestion.

All copy has some human interest. It is impossible to give the reader any message in symbols—whether type or display—that does not suggest to his mind something more than is actually stated. No matter how carefully a writer or speaker may outline his arguments, no matter how carefully he may strive to appeal only to the intellect, he is certain to suggest, or connote, something that he does not actually say or denote. Even cold type has its suggestion of strength or weakness, of grace or awkwardness, of rugged carefulness or finicky particularity. The pictures of people wearing Alderheimer clothes suggest the dude, or the bar-room tough, or the young man about town, or the business man. Color is full of associations. It breathes vulgarity or refinement, heat or cold, cheerfulness or somberness.

As pointed out in Chapter VI, the suggestion of color or of other elements used in display frequently contradicts the message in the copy. This is harmful to the best effect of the advertisement. The advertiser must constantly be on his guard against elements in the dis-

play or the copy that will lead the reader away from the article advertised or associate some unpleasant idea with it. It is just as important to avoid the unintentional bad suggestions as to secure the intentional good ones.

153. *The nature of suggestion.*—In human-interest copy we are of course dealing mainly with suggestions that are deliberate. Suggestion is found in its simplest form in the association of words. The name Ingersoll suggests a watch, Colgate suggests soap, Ford suggests motor cars, Huyler's suggests candy, because by long familiarity with these combinations we have come to think of one part in connection with the other, and it is impossible to separate them. It may be noted in passing that the particular word suggests the general, but that the general does not always suggest the particular individual. Watch does not necessarily suggest Ingersoll; nor motor car, Ford. All words, however, have their associations. Some of them, indeed, have fallen into such well-worn grooves of expression that they are almost never seen without their boon companions. *Advisedly* is one of these; it usually appears in the phrase, "I use the word *advisedly*." The question of the association of words will come before us more fully in the next chapter.

A more important kind of suggestion, for our present purposes, is found in the association of ideas. In all forms of art it is possible to start the mind on a given track with full confidence that it will reach a certain conclusion. It is as if we had a circle with a small segment omitted. The eye would follow its path and leap the gap, so as to make the circle practically complete. The shadow drawings of Coles Phillips do not show completed figures. They merely give some lines and

leave the rest to our imagination. And from our knowledge of the human figure we easily create the forms.

So we take a common maxim and repeat the first part of it. The mind supplies the rest: "All's well, . . ." "It's an ill wind . . ." "Early to bed, early to rise, . . ." etc. So in a novel. It is no longer necessary to put at the end "They were married and lived happily ever after." All we need is the slightest turn in the direction of an engagement—not even the spoken "Yes." So with many jokes—the listener fills in the ending from his experience.

Suggestion is often used in advertising in similar ways. The copy does not reason out the problem and show the answer to the reader. It simply gives him a start in the right direction and his mind completes the circle. We read of "Wilson whiskey in the non-refillable bottle." What does this suggest? Why, it suggests that Wilson whiskey is so good that care has to be taken to protect it from substitution or from the servants drinking it and pouring water in to keep it at the right level. Somehow we feel that it must be good whiskey to demand all this protection. Reason-why copy would have said that Wilson whiskey was good and would have proved it by showing the care taken to protect it.

Suggestion is different from reason in that it allows the reader to go along on his own momentum. Reason helps him along and smoothes his path. Suggestion depends upon the reader's experience. Reason takes advantage only of his mental power.

154. *When to use human-interest copy.*—It may be well to pause here and decide what conditions are suitable to human-interest copy. The fact that suggestion depends upon experience indicates that it is not likely to

be enough in advertisements about new and unfamiliar articles. A desire must be awakened for them, it is true, but desire alone will not suffice. All the functions must be accomplished, unless we wish merely to get inquiries to be handled by salesmen. Even here it seems generally true that some attempt at reasoned conviction is advisable. The man who is to be sold on a conviction basis may be sold more easily if started in the right direction.

The human-interest appeal is well adapted:

- “1. For all *personal* articles, the use of which is *intimate* and *private*, as toilet articles, gifts, stationery, etc.
2. For articles of *luxury*, *display*, and *adornment*, as jewelry, fancy dress goods, feathers and plumes, flowers, etc.
3. For articles enjoyed *in themselves*, or *for their own sake*, rather than for remote service which they may render, as drinks, musical instruments, sweetmeats, toys, etc.
4. For articles calculated to promote the *bodily safety* of the individual or of those dependent on him, as disinfectants, safety devices, insurance, weapons of defence, etc.
5. For *all food products*.
6. For all clothing which tends to be ornamental rather than utilitarian in character, as ties, collars, laces, canes, etc.”¹

On the other hand we may say positively that human-interest copy or purely suggestive copy is unsuited to articles that because of high price or practical utilitarian value require deliberation before action can be taken. We can sell candy, cigars, soap and other small articles that way, but not so easily automobile tires. One company had the excellent slogan, “We would make them

¹Hollingworth, “Advertising and Selling.”

better, but we can't. We could make them cheaper, but we won't." Many people undoubtedly felt that this was splendid advertising. It was ineffective, nevertheless, against the competition of others who gave mighty good reasons why their tires were good. Now the "would-make-them-better" people have proved that their suggestion was not only ineffective but untrue to the facts, by making the tires cheaper.

There is one more point to be considered in deciding between human-interest copy and reason-why copy. That is the market, or the class of readers to be reached. Women ordinarily respond to suggestion more readily than men. Among men, farmers, technical men and business men are best reached by reason-why. The more intelligent and better-educated people are, the more they demand proof. The force of competition is also a factor. It does not pay to awaken desire that is useful to some one else. An article that is dominant in its field can afford to use suggestion. One that is struggling against the power of greater capital and larger space needs to use most of its energy in proving superiority.

155. *Positive and negative suggestion.*—A proper consideration of this last point may lead to some important conclusions regarding that favorite bugaboo of the advertising man—negative suggestion. "Beware of negatives—especially negative suggestions" is one of the first maxims the young advertiser learns. The difference between positive and negative suggestion is roughly this: Positive suggestion is the green light—"All clear; go ahead." Negative suggestion is the red light—"Danger; stop." Positive directs you to the thing you are to do; negative warns you from the thing you are not to do.

Positive suggestion is, of course, the better. Negative

contentment; he must be pricked with a needle point that hurts; he must be given a negative idea to show him that he is not getting along well enough without the article. It is perfectly reasonable that the correspondence schools should say to a man, "Don't be a drudge," or "Your hands are tied," or "You have fallen into a rut." It is just as reasonable as is the attitude of any critic who says, "This piece of work fails in certain particulars," before he attempts to show how it can be improved. There has been too much stress laid upon the necessity of avoiding negative suggestions. It is true that in the majority of cases negative suggestions should be avoided, but there are instances in which they are not only allowable but advisable.

156. *Direct appeals to the senses.*—Now let us consider the methods of deliberately preparing the copy so as to give a suggestion—so as to produce a human-interest appeal. For convenience we may make a distinction between appeals to the senses and appeals to the emotions. The simplest of all human-interest appeals is the direct appeal to the senses, but this is far from being the easiest. It is not easy by means of words alone to make a reader imagine the taste, or smell, or sound of an article. You usually do not attempt in advertising to make him imagine the appearance of the article, because it is so much easier to use an illustration for that purpose. The appeal to the senses in copy is usually to sound, taste, smell or touch. On pages 213 and 214 are a few typical examples.

All these appeals differ in minor particulars, but they agree in essentials. In each case the writer has analyzed his proposition just as if it were for reason-why copy and has picked out the distinguishing superiority that makes the strongest appeal to the senses. This he has put in

such concrete terms that it is related to the reader's real or imagined experience.

157. *Making sense appeals effective.*—The difference between a good and poor appeal to the senses may be found by answering the following questions about it:



Radiant Rhythm

The Secret of Living, Pulsating Joyous Music

WHAT is this thing in the music of Today, which—resist it though you may—*seizes* you and *dominates* you and lifts you into a world of delicious excitement?

What is this thing which makes the American popular music the craze of the whole civilized world? What is it that makes old and young turn for joyous expression to the dance?

Rhythm—irresistible, insinuating, spell-weaving, radiant rhythm is the secret of the popular music of the hour! To old and young alike it is alluring, *inescapable*.

When you sit at your Virtuolo playing a piece of joyous music, you fairly bobble over with the fun and excitement that come from your Instinctive Playing. You forget you are playing. You turn to watch the others dance or sing. You sing yourself. You feel it is your music—just the joy and gladness that you want to feel. And you know it is far better, more thrilling music than you ever dreamed you could play before.

For the Virtuolo makes you so *conscious* of playing that all your thoughts and feelings bore out in full expression. That is why no player piano made you more life and "go" into popular music than the Virtuolo.

Why are not your family and yourself getting over all this joy that comes with a Virtuolo—when it is so *easy* to see, hear, play—*you*, and to *enjoy*—*one*?

Why isn't There a Virtuolo in Your Home?

It is on sale in every leading city. We'll send you the address of nearest dealer. If living at a distance, we'll have a Virtuolo shipped to your home on trial. For we would rather have you *play it yourself* than listen to every Virtuolo argument we know. Never, until you do that, can you really know what the Virtuolo's Instinctive Playing means.

You Can Afford a Virtuolo.

The Virtuolo is within the means of all. It comes as low as \$450 (the new Princess Virtuolo, a small player for modest homes), and as high as \$1050 (the magnificent Art Style Hallet & Davis Virtuolo).

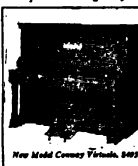
Other styles \$495 up to \$1150.

For example, the rich-toned Conway Virtuolo shown here, costs only \$495. A convenient payment on our CHARGE ACCOUNT PLAN puts this or any Virtuolo model you prefer in your home today.

Send Coupon for the Virtuolo Book—Free

This interesting book shows all the Virtuolo models, and contains much you need to know before you buy any player piano.

You will be an injudicious business man or woman if you buy any player without investigating this newest, most ingenious one. Therefore mail coupon for full information *today*—are you have a chance to forget.



New Model Conway Virtuolo, \$495

HALLET & DAVIS VIRTUOLO

THE INSTINCTIVE PLAYER PIANO

DEALERS

OUR interest ends only in the satisfied retail customer. The Virtuolo will be carried by our best dealer in every locality. If you are wondering about the best we are, you want the Virtuolo. Write us and find out if you are in our line of our own territories.

HALLET & DAVIS PIANO CO.
(Established 1870)

Hallet & Davis Bldg., 140 Berkeley Street, Boston
Hallet & Davis Bldg., 14 East 42nd St., New York
Represented by Best Dealers in All Cities

COUPON

HALLET & DAVIS PIANO COMPANY
Dept. 26, 140 Berkeley Street, Boston, Mass.
Send me, without any obligation, The Virtuolo Book and address of dealer near me who sells the Virtuolo.
Name _____
Address _____

DIRECT APPEAL TO THE SENSE OF SOUND

- 1. Is the sensation expressed distinctive?
- 2. Is it one that gives pleasure?
- 3. Is it one that would lead you to buy the article?
- 4. Is it given in terms of human experience that enable you to realize it vividly?



"GEE-E-E! IT'S GOOD"

WHAT'S good? Beech-Nut Peanut Butter. **Why is it good?** Because it's just delicious natural peanuts and salt ground to a butter.

And how do you eat it? On bread or crackers, just as you eat jam and jelly. **Makes boys and girls fat and fit.** **And how do you get it?** In Beech-Nut glass jars, three sizes, generally sold at 12c, 15c, and 25c.

And when do you get it? Before you forget it. **Your grocer's got it.** **And who makes Beech-Nut Peanut Butter?** Same makers who make Beech-Nut Biscuits—**for fastest for deliciousness.** **And how do you learn how to make Beech-Nut Biscuits,** and how to bake eggs as you don't boil them, and how to make coffee as Mr. Omeur does at the Waldorf?

By sending for our new free book, "Beech-Nut Biscuits News, Special Early Mornings Edition." **Address:** Beech-Nut Packing Co., **Chapel Hill, N. C.**

And when do you need for it? Before you forget it. **The best way to forget to get some is to put it off.**

BEECH-NUT PEANUT BUTTER
You can't mistake the flavor.

DIRECT APPEAL TO THE SENSE OF TASTE



Smell the real violet fragrance!

The moment you smell this soap you will want it! In it we have captured that sweet, clove color which has made the violet universally beloved. In it, too, we have caught the beautiful green of fresh violet leaves.

The soap is so clear you can see through it when you hold it to the light.

Many soaps have been made to imitate it; be sure, therefore, to look for the name, stamped on each cake, **Jergens' Violet Glycerine Soap.**

Write for a sample cake, today! Send a 10-cent and our will send you a trial one free. We want you to see how lovely this soap lathers in any water—how good the glycerine is to soothe your skin. But most of all we want you to smell it and add it to the shelf! Then we know you will be satisfied. **Write now!**

The Jergens Co., Dept. 104, Spring Grove Avenue, Canton, Ohio. In Canada, through The American Drug Co., Ltd., 1114 Bloor Street, West, Toronto, Ontario.

Jergens VIOLET Glycerine Soap

10c each—3 cakes for 25c. Retail Soap and Glycerine, 107 St. Louis, Mo.

DIRECT APPEAL TO THE SENSE OF SMELL

Let us apply these tests to the advertisement on page 215. Does it give you any desire to drink Welch Grape Juice? Is it even distinctive? Consider the car cards of this company with their slogan "Get the Welch habit. It is one that won't get you." Does that arouse any sense desire? Is it not rather a negative appeal that makes this drink more desirable than alcoholic beverages only because less dangerous? It may be a good appeal. Certainly it is not the strongest.

There is, of course, a great danger in sense appeals—

that of making them so vivid that they are disgusting. We have an instinctive abhorrence of the purely physical in pleasure, and the appeal that puts the matter too brutally is likely to offend. One remembers Wrigley's Spearmint advertisement some time ago—"Click go the teeth. Out trickles delicious juice of Wrigley's Spearmint Gum." It is possible that there are some people whose mouths are made to water by this suggestion; but not many.

Or, consider that other masterpiece—"Make your breath as sweet as a cow's breath." It may be true that a cow's breath is sweet—sweeter than that of most young women. It is doubtful, however, if any one of them would take it as a compliment if told, "You have a breath like a cow." The limitations of our human experience have not made it possible for us to associate a sweet breath with a cow. For

The Appropriate Beverage —
Welch's Grape Juice
"The National Drink"

Welch's gives a desirable touch of cheerful hospitality to the formal and informal social affairs of Winter time. It may be served either plain or in punches and other delicious drinks.

Welch's is now relied upon by thousands of women who face the problems of entertaining. You should keep a supply in the house. It is always ready to serve, and everybody enjoys drinking it.

From Our Free Book of Recipes for Drinks and Desserts
Sent on request

WELCH PUNCH—One pint of Welch's, one quart plain or charged water, juice of three lemons and one orange, and one cup of sugar. Mix and serve very cold.

Do more than ask for "Grape Juice"—
say Welch's—and get it

If unable to obtain Welch's of your dealer we will send a trial dozen pints for \$3, express prepaid east of Omaha. Sample 4-oz. bottle, mailed, 10c. Order a supply now.

The Welch Grape Juice Company
Westfield, N. Y.

Welch's, the National Drink, is recommended in the Westfield (Mass.) Book of Pure Foods.

Copy that fails to make use of possible taste appeal

the same reason we might justly dislike the slogan of an insurance company, "Clean as a hound's tooth." Such appeals are concrete. They are vivid. They simply fail to come close enough to the average human experience, and, moreover, they associate human sensations with those of the lower animals.

A sense appeal does not necessarily mean a direct description of the article. Some of the most effective of all sense appeals are produced simply by telling how the article is made, or what surrounds it. Our respect for an article of food is greatly increased when we learn that no human hands touched it from the moment it grew to the moment it is placed before us on the table. Our desire for milk is increased when we know that it comes from contented cows grazing in green pastures. Incidentally, these facts suggest reasons. Primarily, however, they stimulate desire through our senses.

158. *Imitation and imagination.*—Even the direct appeal to the senses involves the element of suggestion. The copy "makes our mouths water," as we say, simply because the combination of words calls up in our imagination the taste of the food. A more powerful appeal is frequently added to this, or used alone, by picturing the enjoyment of others. We all perform many unreasoned acts simply because we see other people performing them. We yawn because other people yawn. We crane our necks to see why other people crane theirs. If we live in Boston we find ourselves acquiring the Bostonese "ah" and dropping the "r." If we live in the South we soon find ourselves saying "you all." We do not reason these things out, nor do we imitate consciously. They are just the result of the powerful suggestion made by the actions of others.

When we see the illustration of a man smiling joy-

ously as he smokes his cigar or pipe, or hear him tell his experiences, we feel a longing for the same kind of tobacco. When a mother sees a handsome, healthy child smacking his lips over his peanut butter or asking for more Toasted Corn Flakes she is prompted to include peanut butter and corn flakes in her next grocery order. Almost any article that appeals to the senses can be advertised effectively by illustrations that show the enjoyment other people get from these articles.

It must be remembered that the value of this kind of human-interest advertising depends upon our unconscious imitation. The persons pictured must, therefore, be of a type that we would wish to imitate. The illustration of a dirty hobo picking up a cigar butt and smiling as he says, "I find them excellent," may have a touch of humor, but it does not make us desire this kind of cigar. The picture of a bold-looking female with long lashes and a side-long glance does not make a refined woman want the same kind of perfumes or face creams that she uses.

Then, too, the pictured character must exercise reasonable restraint in her enthusiasm. No matter how lovely the young lady may be, we are not captivated by her if she gobbles her chocolates. And if she insists on pulling her skirts up to her knees in order to show her silk stockings, the refined women who are sought as buyers are not likely to be attracted. That is one reason why the advertising of the McCallum Hosiery Company has been so successful. It does not depend on exposure of leg but rather on concealment, with the suggestive phrase, "You just know she wears McCallum's."

Where a strong sense appeal—particularly a taste appeal—is to be made through the illustration of people, it is safest to use children. The exaggeration necessary to



"La Donna e Mobile"
 Drives Out the Inferno of the World
 When Played by *Instinct*

Some Joyous Experiences With The New Instinctive Playing. No. 8 of Series

"Last night I came home from business, weary of worry, aggression, dust, grime and noise—the cruel eternal clangor of traffic."
 "As I closed my front door, it seemed that I was shutting out an Inferno. Yet I could not shut it out, completely, for the Echo still reverberated jurgally upon my soul. I craved relief, as a parched soul in the midday regions craves water."
 "Without turning on the lights, I sat down at my Virtuolo. The back-ting, in the fireplace behind me, cast a soft glow upon the ceiling. I began to play "La Donna e Mobile, the great waltz from *Les Caprices*." I shut my eyes, I opened my feelings. I played by Instinct."
 "On the wings of music and imagination my mind flew to Naples. I was the great Ferruccio Busoni again. I heard the pitter-pon of Chopin as I had heard it there, years ago, in those opening words. "It was in an *Allegretto* as it *faster* in the waltz."
 "The creature grew the eternal beauty of the human drama. Like an angel with a flaming sword, and drove from my soul the whole of the Inferno of the world. What a superb sensation—that a waltz—the playing of the Virtuolo in Instinct!"
 —From an account

HALLET & DAVIS
VIRTUOLO
 THE NEW INSTINCTIVE PLAYER PIANO

On the music rolls of your Virtuolo, you'll find dotted lines, bar and left symbols, and time marks, to tell you how to play. You'll follow these for a while, till you become familiar with this method.
 But you will use of the best method of playing, and you'll also use of the mechanical method of the music rolls by following these mechanical instructions.
 And you will show the playing speed in those of the rolls, about your size, give full way to your imagination, and play by Instinct.
 Your natural senses function will tell you when to play fast, when slow, when to touch the simple Accents Buttons which emphasize the art you are playing, when to give the simple, rapid accents, etc.
 Then will you find out what Music really means, for it, that Music is a thing of the feelings—see of Remon de Meibach, that it paints wonderful pictures of human emotions—joy, love, happiness, tears, gloom, fury, laughter, sadness, comely, tragedy, sensitive, darkness, etc., etc. These emotions, you or any person, no matter how unskilled in music, can interpret—feel—express—on the Virtuolo.
 Don't you see the difference between the Instinctive Playing on the Virtuolo and the best method of playing?
 The Virtuolo is made by the Hallet & Davis Piano Company of Boston, known for 75 years as makers of all instruments. Hallet & Davis make the best pianos, by common consent, and receive, each in France, London and the United States, the highest Blue Certificate and award, such as France, London and the United States, the highest Blue Certificate and award. And their *Instinctive Player Piano* is the only one that plays with a Paper Roll.
 A Virtuolo is now sent to you. Please try it. You'll show your own talent to play, if you can.
 It will tell you when the Virtuolo will bring you your home—all the happiness, the good name, the strengthening of family love! If so, then

SEND FOR "THE INNER BEAUTY" BOOK

It will tell you more and more, and more, on music, the Virtuolo and its Instinctive Playing. It explains things about music and its meaning which you may not have known. Full and complete, it contains music, directly taking the first step towards bringing into you from the great new joy of Instinctive Playing.

HALLET & DAVIS PIANO CO.

Boston New York Newark Toledo Atlanta Chicago San Francisco

HALLET & DAVIS PIANO COMPANY, Dept. 28, Two Giovanni St., Boston, Mass.

Send us full name, where the Virtuolo and your Instinctive Player Piano, including Piano Plans of Delivery, Style and "The Inner Beauty"

Name _____
 Address _____
 City _____

produce the right effect is less likely to be offensive than when adults are shown in a paroxysm of enjoyment.

159. *Appeals to the emotions.*—The great majority of human-interest appeals are directed to the arousing of emotional rather than sense desires. Curiosity, ambition, love, joy, pride are among the most common emotions appealed to. There are also appeals to the negative emotions, such as fear and envy. These, as mentioned above, are usually dangerous, but sometimes they are necessary.

Some emotional appeals come through the senses. In fact, it is difficult in actual practice to distinguish be-

Appeal to the emotions through the senses

tween sense appeals and emotional appeals. We can imagine the joy of smoking Prince Albert when the taste and smell are suggested to us. We can imagine the pathos of Annie Laurie or La Donna e Mobile played

on the Virtuolo when its sound has been suggested. The method differs only from the pure sense appeal in that to concreteness is added figurativeness and to the direct appeal is added contrast. The example given on page 218 will illustrate.

The varieties of emotional appeals are so numerous that it would be impossible to classify them all, much less to point out the special advantages of each. Those who are interested in classifications will find one that is stimulating in "Ads and Sales," by Herbert N. Casson. For present purposes it will be sufficient to consider three main types: First, those in which *I* dominates; second, those in which *you* is the center of interest; and, third, those in which *he* is the subject. We may call them for convenience the "Great I Am" method, the inspirational method, and the story method.

160. *The "Great-I-Am" method.*—The Great-I-Am method includes those pieces of copy in which the advertiser or advertised product speaks. The advertiser may try to arouse desire for his product by telling the story of his life and showing his beaming countenance. Human-interest is so largely a matter of life that it demands personality, and the simplest form is the personality of the advertiser. This type of copy unquestionably reaches our emotions to some extent, but it is generally agreed that its method is not the best for most purposes. People who use it are ordinarily those who do not know any better and those who do know better, but find it too expensive to change.

A few years ago we had quite an epidemic of the Great-I-Am copy, in which the article itself speaks. It became prominent in July, 1911, when Munsey's magazine published an advertisement for R. Hoe & Co. entitled "I Am the Printing-Press." It was written by

Mr. Robert H. Davis, Editor of Munsey's, and reads as follows:

I Am the Printing-Press.

I am the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of today, the herald of tomorrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do brave deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

When I speak a myriad of people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lights of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.

This advertisement aroused a great deal of attention at the time, and was widely imitated. In some cases, both its ideas and its form were boldly appropriated. This was bad for three reasons. It was unethical, be-

cause it was simply plagiarism. It was weak, because it lost the value of distinctiveness, which was one of the chief merits of the original. It was unsuitable, because few articles have sufficient bigness to justify their assumption of personality and authority.

161. *Inspirational appeals*.—Inspirational copy gives great truths of human interest in a manner that appeals to you, the reader. You are told what you can do, what you should do and how. Your curiosity is appealed to; your family affections; your patriotism. All the good instincts and emotions in your nature are played upon by the artful advertiser to make you buy. Many of the advertisements in this form are nothing short of silly. It is a good thing for the advertising writer to know the difference between sentiment and sentimentality. Sentimentality is the fault of the writer who attempts to arouse an emotion without an adequate cause.

162. *Dramatic appeals*.—The story copy is the safest and most dignified of all human-interest forms. Its uses are infinite. It is best when the story is told of a man who is known to the reader or of much the same character and position as the reader. It is absolutely necessary that the story be credible. As a rule the more specific, the more concrete the person in the story is, the better. Give him a name and a position in life, or show his picture, and he is clothed with more flesh and blood reality than when he stands simply as a person.

In telling a story it is usually necessary to begin with the thing that logically sets the story in motion, the exciting force. Then the events should be given in the order in which they happen, ending with the climax and conclusion. The writer of successful fiction has a great advantage over the ordinary newspaper man when it comes to the writing of human-interest copy, because his

The Smuggled Calabash

A Tale of Crime and Reparation

Jones of Philadelphia (not the Jones you know) had business in Detroit. Before returning he crossed over to Windsor with the fell notion of buying a swell calabash to bring back without paying duty. He got away with it, with much less trouble than he expected. But Jones was afflicted with a conscience. He was sorry before he got to Mansfield and it was a contrite Jones who left the train at Broad Street Station.

At home his wife made it worse. She said it sounded downright dishonest, and every time the postman rang she jumped with terror at the idea of Custom men, U. S. marshals, Federal prisons and things.

Poor Jones couldn't make that pipe taste right. He never enjoyed smoking it—got no pleasure out of it. He almost gave it away once, but instead he stuck a \$5 bill in an envelope and sent it to the Detroit Custom House, hoping that would ease his conscience. He had no sooner mailed his letter than he found that he wanted to smoke. He felt for his tobacco but he had none, so he walked over to Harrison's desk and asked for a pipeful and got it from Harrison's tin.

He lighted up with trembling fingers. Would his conscience money spent make that beautiful pipe taste as it should—as he had longed for it to taste?

Oh, Joy! Oh, Bliss! Oh, Rapture! The pipe tasted glorious, the smoke was incomparable. He leaned back in his chair and sank into a reverie of pure pipe pleasure. Suddenly he roused himself.

"Harrison," he burst out, "would you believe it? Now that I have repented and paid Government the duty I cheated it out of in this pipe, it gives me the sweetest, nicest, slickest smoke I ever experienced."

And Harrison said, "Oh, forget it, you poor self-deceived man; that pipe got good because I gave you some Edgeworth—if you had started in smoking Edgeworth you would be ahead the \$5 bill you just dropped down the mail chute."

Now the question is, Was it conscience or Edgeworth that made Jones begin to enjoy his pipe? We'll let you decide this by testing Edgeworth yourself, and we'll furnish free the tobacco for a thorough test.

If you will send us your address and your dealer's name on a post card we will postpay a sample package for you to try. We want you to try Edgeworth for the same reasons that you would want people to try any product that you had spent years in perfecting and that you made as well as you knew how. So send and get your sample.

Edgeworth is made from the finest Burley that grows on the ground and comes in two forms—Sliced Plug and Ready-Rubbed.

The retail price of Edgeworth Ready-Rubbed is 10c for pocket size tin, 50c for large tin, \$1.00 for humidior tin. Edgeworth Sliced Plug is 15c, 25c, 50c and \$1.00. It is on sale practically everywhere. Mailed prepaid where no dealer can supply.

If you want the free package, write to Larus & Brother Co., 1 South 21st Street, Richmond, Va. This firm was established in 1877, and besides Edgeworth makes several other brands of smoking tobacco, including the well known Qboid—granulated plug—a great favorite with smokers for many years.



MAGAZINE ADVERTISEMENT IN STORY FORM

habit is to begin at the beginning and end at the end.

163. *Atmosphere.* — Atmosphere is a thing easy to recognize but hard to secure. It is difficult of definition and, as a matter of fact, we find ourselves quite likely to speak of it as that indefinable something that gives a distinctive air to a piece of copy. Atmosphere is really the sum total of all the suggestions conveyed by the copy and display. Usually it is emotional, but there is such a thing as the atmosphere of a place or of a time. Big Ben copy has an atmosphere of cheerfulness, of homeliness. Prince Albert has an atmosphere of joviality. These are emotional. We find an Oriental atmosphere in Vantine's advertisements; a classic atmosphere in those of the Grand Rapids Furniture Company.



*The Old Gentleman
Who Likes Peppermints*

"I like to keep anniversaries," said the Old Gentleman. "Today happens to be the thirty-seventh anniversary of my first visit to New York.

"It was Centennial year, the year of our honeymoon. My wife and I were on Broadway taking in the sights when we noticed a big crowd in front of a store window watching a man pull molasses taffy. It was a new sight even for the city—and how we did stare!

"Of course we bought some of that first ~~Anglo~~ molasses taffy, and I tell you it was good

"We've bought some every year since, even though we used to think it extravagant to send to the city for candy.

"I want some today," he added. "We like it just as well as we ever did."

Anglo's

520-522 Wood Street

Newspaper Advertisement in Monolog Form, Appealing to Sentiment

As already suggested, the atmosphere is not a result of the copy alone, but even more of the borders, type style, ornaments and illustrations. In the copy, atmosphere depends largely on the class of words used and their tone color, as will be shown in the next chapter. It does depend, however, to some extent also upon the incidents chosen and upon the ideas conveyed. They should reflect the attitude of the writer—his temporary mood.

The great danger to be avoided, so far as the incidents and ideas are concerned, is the danger of the false note. We should be very much shocked if some refined and cultured woman of our acquaintance suddenly burst out into profanity; whereas, from the lips of a truck driver it causes no particular comment. Just so, the atmosphere of a dignified advertisement is sometimes spoiled by a certain inharmonious idea or a sudden use of colloquial or slangy language.

CHAPTER XIV

ADVERTISING ENGLISH

164. *Good advertising diction.*—A strong, sincere advertising message will impress readers in spite of inaccuracy or incorrectness of diction. Too much polish might lessen its effectiveness. Nevertheless, there is no question that an understanding of the principles of good advertising diction will help the writer to get his message “across.”

Much of the material contained in Chapter VI of the text on “Business Correspondence” is applicable to the writing of advertising copy. It must be recognized, however, that the differences between sales letters and advertisements have to do with the details of diction. In letters it is usually possible to make some adjustment to the language and style of the reader. In advertisements this is possible to a much less extent, because of the fact that only in the case of technical and class publications can we determine with any degree of exactness the class of readers who will be reached. In other words, the appeal of an advertisement must be more nearly universal than that of a letter. The range of possibilities in diction is more limited.

It will be the purpose of this chapter to set down a few principles that may profitably be observed by the writer of advertising copy who wishes to reach the highest point of effectiveness. Many of these principles will be affected by the nature of the medium employed, but this question may profitably be taken up in the chapter

devoted to a consideration of special media. Only the most universal principles will here be given. It may be said at the outset that the principles of good diction are more useful in revision than in the first writing. The writer who has them too much in mind during the actual process of construction is likely to find them an impediment rather than a help to his progress. After he has finished writing, however, he can frequently see places where his copy may be improved by the substitution of better words. The importance of doing this needs no other comment than the fact that in many publications space is worth several dollars a word. No words should be used in the advertisement that might not be found in the reading column, or that do not come within the comprehension of the least intelligent and poorest educated of possible buyers.

165. *Simplicity*.—Some one has estimated that the vocabulary of advertising is only two or three thousand words, as compared with the hundreds of thousands in the language, and even with the five or six thousand that are the possession of almost any good literary writer. Probably this estimate is too conservative. It must be agreed, however, that for the best effect an advertisement can use only words that are within the understanding of the average reader of the publication. The vocabulary of the newspaper reader is painfully small. That of the reader of the national magazines is not much larger. From this it follows that the first requisite of advertising style is simplicity.

The simplest words are ordinarily of Anglo-Saxon origin. This is so much the case that most people when they speak of Anglo-Saxon really mean simple words. They mean *buy* instead of *purchase*, *use* instead of *employ*, *ask* instead of *request*, *beg* instead of *implore*. One

of the most effective advertisements ever used in a certain series got attention by means of a headline no word of which contained more than five letters: "The Man with 15 Pipes and What He Said." The effectiveness of the headline, to be sure, was not due entirely to this one thing. The definiteness of the description had something to do with it. Nevertheless, tests have pretty well established the fact that the shorter and simpler the words are, the more universal the appeal of a message will be.

At any rate, there is no question that pretentiousness of language is usually bad. There may be possible excuse for it in advertisements of expensive articles, sold only to the wealthy and exclusive. There can be no justification for it in advertisements of common articles, like soap and furniture. When we are told that a certain soap "is composed entirely of natural saponaceous ingredients of the highest emollient and detergent properties" we get less idea of its value than when we are told that "it lathers freely in the hardest water."

As a matter of fact, pretentiousness drives away even the so-called "highbrows." They prefer simple diction because it economizes mental effort. The meaning is readily and quickly grasped and, consequently, the message has more force. As one writer puts it, "There is twice the sweat in work that there is perspiration in assiduousness." The writer of advertising copy must never strain for the unusual in words. He should use the less common word only when it expresses his meaning more exactly.

166. *Exactness*.—Exactness is, of course, necessary—second only in importance to simplicity. It is essential that the reader get the meaning quickly and easily; it is equally essential that he gets the right mean-

ing. Too many advertising writers have the habit of slovenliness that makes them use the first word that pops into their minds. They say *claim* when they mean *contend*, or *assert*, or *state* or *declare*. It is desirable to have at hand for ready reference a dictionary, a book of synonyms or a good thesaurus.

This use of a thesaurus, however, should not lead to the bad habit of referring to it constantly whenever a word is needed. Some writers make it a practice to pick out all the words that mean *hot*, or *cold*, or *soapy* or any other quality they may wish to put into copy. The thesaurus written advertisement is one of the weakest, most ineffective kinds that has ever been devised; yet nearly every magazine contains one or more of them. The pretentious phrase about "saponaceous ingredients" which has been mentioned doubtless came from such an advertisement. There are also marks of the thesaurus in the following:

"Did men know—fully know—the labor *saved*, the energy *conserved*, the health and beauty *retained*, the pleasure *derived* and the ultimate economy *which follows* the free use of ELECTRICITY in the home, they would be the first to urge the adoption of it, and they would also be the very first to say 'it is not expensive.'"

No advertisement that sounds unnatural can succeed. Lack of exactness comes more frequently from the use of trite commonplaces, like *best*, *first-class*, *high-grade* and the like. The advertising departments of several publications have recently started a movement toward eliminating the word *best* from advertising. They began it partly because of the realization that it was absurd to allow two competing articles to call themselves *best*. But they had also a feeling that the word *best* was itself ineffective. A little booklet called "The Best

Work," published by the *Railway Age Gazette*, contains among others the following condemnation of *best*:

"The word *best* is a misnomer—even applied to the *best man* at a wedding. Ask any bride who the *best man* there is.

In just the same way every mother thinks her child is the *best* in the world; every manufacturer thinks his product is *best*. But their opinions should not blind them to the different viewpoint of other people who have children and products of their own. *Best* should be kept for home consumption. It is useless to flaunt it in the face of the public.

It would not be so bad if it had not been used so extensively. Like an old coin that has passed from hand to hand too often, it has its mint mark rubbed off. *Best* is now a blank and even the slot machines let it drop through without yielding so much as a wad of gum.

Fortunately, there are thousands of words in the dictionary that are specific and definite enough to express any possible meaning we can have in mind. They can give all the word *best* could ever give, and more, because they add to it the way in which the thing is considered *best*. Now they have become imperative, because *best* has passed out of existence as a result-producer."

The remedy for this kind of inexactness is to be more specific.

167. *Idioms and slang*.—Correctness in the use of words does not mean conformity to obsolete standards. It simply requires that words be used in the sense in which they are commonly understood by people of average education. It requires present-day usage, and the usage of the newspapers and magazines is good enough for advertising purposes. Practically every writer today has certain pet rules about word use, but usually

they are purely whims. Some business men are more pedantic and dogmatic in their statements about word meanings than are the majority of college professors.

Perhaps the best instance of the idleness of this is shown by the objection of the New York *Sun* to a double nominative: "He was given a dinner"—"She was offered a reward." The *Sun* compiled a long list of prominent writers of the present day who make this mistake. In so doing it apparently forgot that this long list was in itself a justification of the usage and that it is as impossible for a newspaper to say what shall constitute good use in words as for any one man to dictate what shall be the prevailing style in clothes.

Idioms are simply expressions that are generally accepted and used even though not justified by grammar or rhetoric. The strongest, most effective phrases in the language are idiomatic. Among the common idioms justified by present-day use in advertising are the following, most of which are so common that we hardly recognize them as idioms:

Try *and* do; you *had* better; *nothing* is stronger; a *lot* of wear; by *all manner of means*; a *good deal* of; tie *up* with.

Slang, of course, is an entirely different matter. Slang is a usage of words that is not accepted by the majority of people and is not likely to be. "Cut it out," "Go to it," "Get next to this," and so on, are not allowable except in the advertising of the few articles that appeal only to those who habitually use slang themselves. Even there it is safer to use some of the vigorous racy colloquialisms which form so large a part of our language today.

168. *Concrete and figurative expressions.*—Just as illustrations carry ideas more quickly and forcefully

than words, so concrete language, which builds a picture by words, makes a stronger impression than abstractions. The life of advertising copy depends largely upon its concreteness. Concrete words give us an idea in the same form in which the senses perceive it. So, instead of saying, "Children are carrying off our wash suits," we say, "Small boys are lugging off our wash suits." Instead of saying, "We have secured that pleasant smell which is peculiar to the violet," we say, "We have captured that sweet, elusive odor that has made the violet universally beloved." Instead of saying, "Have a smoke at our expense," we say, "Fill your pipe from our pouch."

Figurative language frequently makes for even greater exactness. This is particularly true of metaphorical words, such as "*meaty* book," "*flying* start," or "*springy* walk." Similarly, we say, "The furnace will not eat up your coal. It will cut your bills in half." There are several dangers to be avoided, however, in the use of figurative language. It should give ordinarily a pleasing image and one close to the reader's experience. It should not be a mixed figure, because this shows that the writer had no real picture in his mind and, therefore, could give none to his reader. It should also be apt. It is well enough to speak of the automobile as "at the touch of the throttle," "starting off like a greyhound," but when an advertisement speaks of its motion as "like a caress" we feel that the figure is somewhat strained.

It may help in summing up these later requirements for vigorous diction to see how a single idea is improved by being expressed in a specific rather than a general word, a concrete rather than an abstract one, a figurative rather than a literal one. Take the verb "*go*." This is general. We make it specific by saying *walk*, *run* or

ride. It becomes concrete when we say *stride*, or *shuffle*, or *stumble*. It becomes figurative in the Big Ben advertisement that says, "These men *swing* down to their work," and in the Chalmers, that declares the automobile "*floats* up the hill on high gear." The gain in power through these successive stages becomes apparent if you try to substitute the more general word, *go*, in place of *swing* or *floats*.

169. *Euphony*.—Advertising diction, then, should be simple, idiomatic and exact. It should give the message clearly and unmistakably. Its effect, however, depends to a large extent upon the suggestion of the words used. Readers are neither careful nor literal minded. They often get their impression through the senses or emotions. The writer should, therefore, look to the suggestion of the words, which is affected by their sound or euphony, their dignity or tone color and their atmosphere.

Euphony is the first consideration. Harsh and unpleasant combinations of sound should ordinarily be avoided. A succession of sibilant s's, or of hard, harsh k's, g's and h's, makes reading difficult. Even though the words are not actually pronounced, they furnish a certain amount of friction to retard the passage of thought and may even draw attention to the symbols themselves instead of to the meaning of these symbols. On the other hand, the writer may sometimes wish to retard the reading so that the idea will be more strongly impressed. In such cases harsh combinations of sound have real value.

Euphony goes farther. It demands that there be a certain correspondence between the nature of the article advertised and the sound of the words in which it is described. Where delicacy, grace or lightness are charac-

teristics of the articles, the description may be full of liquid sounds, may even contain alliteration. Where strength and vigor are characteristics, guttural and closed sounds are more likely to be in tone with the thought conveyed. Take, for example, the following description of candy:

“The most delicate chocolate that ever tickled a candy palate or watered a candy tongue.”

Here sound itself suggests the meaning. On the other hand:

“The chords crash forth”

suggests the martial music of the prelude.

170. *Tone color or dignity.*—Words should also be chosen to correspond in some degree with the dignity of the reader of the article advertised. Words have their castes, and their degrees of refinement. For convenience they may be grouped in six main classes, or levels, of dignity, corresponding to the primary and secondary hues of the spectrum.

The one extreme is the vivid, journalistic diction that corresponds with red. Closely allied with this is the slangy, vulgar diction that has the crude elementary appeal of orange. These two levels are appropriate only for advertising such articles as tobacco, chewing gum, and the like. The following example will illustrate.

“You fire up a jimmy pipe that’s filled jamful of good old P. A. and you’ll get what you’re looking for in pipe smoke joy. You get this hot. Polish up your smoking irons. Get ’em tuned for action. You buy some P. A. in the tidy red tin and go to it, because it’s your right to be jimmy pipe joy’us. Since P. A. hit the turf three men smoke pipes for one that smoked a pipe before. And that average is growing right smart like.”

A more useful level of dignity is the cheerful conversational tone of every-day talk, sometimes with a slight trace of colloquialism. This corresponds with yellow—the color of cheerfulness. It is good for many articles of common every-day use. The following example will illustrate:

Wonderful memory that fellow Big Ben has—fact is, for his age, the smartest thing alive.

In that room with a hurry-up straight five-minute ring —in that other room with ten short take-your-time gentle half-minute hints.

Closely allied with this is the simple, straightforward language that is useful for nine-tenths of all advertising. It contains no words that are vulgar or slangy and none, on the other hand, that are distinctively pretentious. It corresponds with green—the color of repose.

Beyond this is the restrained, cold language of refinement that is suitable for expensive and exclusive articles, especially those appealing to women. It corresponds with blue. The following sentence will sufficiently illustrate:

Certain writing papers, Highland linen, for instance, have characteristics which bespeak refinement and good taste.

Beyond this is the elevated, sonorous language of literature, occasionally useful in presenting a message that calls for restraint together with vividness. One of the best possible examples is to be found in the advertisement, "I Am the Printing-Press," in Chapter XIII. It corresponds with violet, the royal color that combines red and blue.

The important thing to be remembered about these de-

grees of dignity or tone color is that when a writer has assumed one of them he should not allow another to creep into his text except for emphasis or some other equally good reason. To write in a language of refinement and aristocracy and then drop into a vulgar slang expression is as bad as to combine two brilliant, inharmonious colors in the display.

171. *Word atmosphere*.—The final consideration in the choice of words is atmosphere; that is, the suggestion of place, or mood, or point of view. Some words smack of the bar-room; others savor of the kitchen. Some suggest the warmth and comfort of the fireside; others, the freedom and freshness of the out-of-doors. All words have their associations, and if these are irrelevant to the meaning they are likely to harm the effectiveness of the copy.

As an illustration of the atmosphere of words, take the synonyms for the word *smell*. The word *smell* itself is neutral in suggestion. To many minds it is negative—suggests an unpleasant *smell*. *Odor* is general also, but ordinarily pleasant. *Fragrance* suggests delicacy and possibly the atmosphere of flowers grown in the fields or gardens. *Scent* suggests a heavy, luxurious smell, the smell of perfumes or of hot-house flowers. *Aroma* suggests a thing to eat, or drink, or smoke, and so on.

It should be remembered, of course, that the suggestion of words depends to a large extent upon the individual who reads. It is never wholly within the control of the writer. He can, however, be sure that certain words are unsafe to use because their suggestion to the majority of people is unpleasant or commonplace. Such words as *fierce*, *awful*, *sad*, and the like, have been used in the slang sense so often that to the majority of people

they no longer suggest anything like their literal meaning.

172. *Coined words*.—Since most advertisers at one time or another consider the adoption of a distinctive name for some product, it is well to consider here some of the requirements of coined words. The most important are that they shall be short, easily pronounced, apt, suggestive of the product or of the company, new, attractive and copyrightable. Such words as *glycothymoline* are too long and to the average mind hard to pronounce. *Sanatogen*, though otherwise good, is capable of several pronunciations. Most foreign words have to apologize for the difficulty in pronunciation by printing in parentheses the English pronunciation—such as “Djer-kiss (pronounced dearkiss).” Such words are ordinarily objectionable, although in the case of toilet articles and perfumes it is possible that the suggestion of exclusiveness is some compensation for the difficulty of pronunciation.

The word should be apt. It should belong to this article alone rather than to others. *Usit*, *duszall*, and so forth, are undesirable because they might be applied to hundreds of different articles. Even *Uneeda*, which has become so well known as the name of a biscuit because of the extent of the advertising, was not in itself a particularly good choice or worthy of imitation. It has no more connection with biscuits than with any other article.

The name should be new. It should not be imitative or reminiscent of competitors. This furnishes another reason for not following in the footsteps of *Uneeda*, as the manufacturers of *Iwanta* or *Takhoma* did.

The name should be attractive. This usually means that it should be euphonious and yet contain some harsh

letter to grip the attention. Many of the best coined words contain the letter k, or x, or z, combined with liquid consonants and open vowels. Among them are *kodak*, *coca-cola*, *calox*, *onyx*, *redox* and *zymole*.

Last of all, the name should be copyrightable. The ramifications of the copyright law are so great that it is impossible to give them all here, but, in general, it may be said that most names to which copyright is refused are either descriptive or geographical in nature. Neither is admissible. One reason for the popularity of the combination of the initials of a company is that it is so readily copyrightable. Pebeco, Nabisco, Delco, AnSCO, Alco, are only a few that might be mentioned.

173. *Copy reminders*.—Most of the principles for the construction of paragraphs and sentences that are laid down in Chapters IV and V of the text on "Business Correspondence" hold good for advertising copy. It will, therefore, be unnecessary to repeat them here. It may be worth while, however, to give a general summary of them in the form of a few copy reminders, such as are frequently furnished to the writers in an advertising agency. The following list is a fair sample:¹

DON'T	Do
Don't be in a hurry to get words on paper.	Analyze your subject and your reader first.
Don't write over the heads of your public.	Use simple Anglo-Saxon language understood by everybody.
Don't let your little arguments obscure the big ones.	Make one point well—and be sure you make it.
Don't pile up unnecessary adjectives and adverbs.	Make sure that each word is necessary to the clear and accurate expression of your thought.

¹ By courtesy of the George Batten Company.

DON'T

DO

- | | |
|--|--|
| Don't treat all words as equal. | Put the best fighters on the firing line. |
| Don't use incomplete sentences. | If sentences must be mutilated to get them into the space, let that be the last thing done. |
| Don't let modifiers get too far away from the words they modify. | Be sure of the agreement of subject and verb. The only safe way is to parse each sentence. |
| Don't use verbs of being where verbs of doing are possible. | Verbs are the life of good expression. Make them dynamic. |
| Don't use the passive verb where the active is possible. ("Are made" can never equal "we make.") | Use the present tense in preference to any other. ("You like this hat the moment you see it" is more vivid than "you will like this hat the moment you see it.") |
| Don't use the plural number where the singular is possible. | Use the concrete in preference to the abstract. |
| Don't overwork "and" and "but." | Find the one connective that shows the exact relation of your ideas. |
| Don't feel sure you have just the right word because you can think of only one for the place. | Keep acquainted with the dictionary and you won't have to fall back on slang or coined words. |
| Don't use hoary "standardized" phrases. | Express the literal, concrete truth. It is never hackneyed. |

DON'T

Don't use mixed metaphors or far-fetched figures of speech—or alliteration.

Don't strain for the unusual.

Don't think about your "style."

Don't try to sell yourself or your copy.

DO

Use figures of speech only when they bring your subject close to the reader's experience, or help him to visualize it.

When in doubt, be conventional.

Try to write in the style of your readers. Keep their interests and their attitude always in mind.

Sell the goods.

CHAPTER XV

COPY AS AFFECTED BY DISPLAY

174. *Relative importance of text and display.*—There are only three ways of preparing an advertisement. One is to get the idea of the display first and have an artist execute it; then to have text written to fit the display. The second is to have text written and then get it illustrated and properly displayed. The third is to have both text and display handled together by the same man, even though an artist is afterwards required to execute the finished illustration. This method is ordinarily best. In all cases the writer of the text should know enough about the display to determine what it shall be and to see that it is properly related to the message in words.

An advertisement must be a unit. Unless its text and its display work together in harmony a large part of its effect is bound to be lost. To be completely successful the builder of the advertisement should visualize the finished product. He should see it as it will appear in the pages of the publication. Many copy writers never write a word of the text until they have made rough layouts in the size and shape demanded and with sufficient detail of illustration and display elements to enable them to work intelligently with the finished advertisement always in mind. In some cases they want an advertisement that consists largely of attractive power—in other words, a publicity advertisement. In other cases, they want an advertisement that is wholly or almost wholly text.

175. *Points of interest.*—People are interested in ad-

vertisements by very much the same things that make them interested in books or magazine articles. These are, roughly speaking, the subject, the advertiser, the illustrations or the headline. When a man is interested in buying a motor boat he will eagerly read all the advertisements of motor boats and engines. So with any other article. That is one reason why publications that have obtained a large amount of advertising of some particular class of articles find it easier to get others. Buyers naturally turn to this publication to find the latest announcements of different firms in the field, so as to get a basis for comparison. Of course, the people who are interested in the subject are the best of all possible prospects. Consequently a bulky advertising section, which might appear at first glance to lessen the chances of any individual advertisement, really proves advantageous to it. Readers turn to this section as they turn to the market section of a city, where most of the stores of the kind in which they are interested are grouped. It frequently happens that a publication of no intrinsic merit for a certain field has acquired it through the advertising of important firms in that field and has become a good medium for automobile advertising, for educational advertising, for sporting goods advertising, and so on.

Some readers are interested in the name of the advertiser. This is true, however, only of a small percentage of the advertisers and those of commanding importance in their fields. The name of Tiffany and Company, of Colgate, or Pillsbury, or Waterman has some value in attracting readers, a value that has been built up by a long process of advertising or long experience in business. There was a time when the advertisements signed by Seymour Eaton or Thomas W. Lawson were read

because of the author's name, just as the stories of Jack London, Robert W. Chambers or George Randolph Chester invite reading simply because of the author's reputation. Many advertisers who have not this reputation adopt the same method with poor results. The names of Smith, Lee or Jones have no particular value to the average mind. It is, therefore, inadvisable for such advertisers, or any new advertiser, to place his name in the most prominent position in the advertisement, or to make it in any way the dominant factor in the display. It does not attract readers.

Unless readers are interested in the subject or in the name of the advertiser the attraction must come either through the illustration or through the headline. By illustration, of course, we mean not merely a picture, but any display factor which is in itself alluring. As a rule, however, people are interested most in pictures. It has been estimated that of the general public more than half look at the pictures in a story first. Only those magazines which appeal to the cultured, discriminating reader can afford to dispense with illustrations. In just the same way, only those advertisements which have their appeal largely to intelligence can afford to neglect this important factor of attraction.

176. *Publicity copy.*—In advertisements that exist mainly for publicity, i. e., for getting the attention and interest of as large a number of readers as possible, the illustration may be the dominating feature. The artist should be allowed the greatest amount of space and the best opportunities. The picture is all-important; in fact, sometimes it tells the whole story. This method of advertising is especially good for the commoner food products, such as prepared cereals. The W. H. Kellogg Company recently held a competition for artists with a

first prize of \$1,500. The pictures were simply to deal with child-life in such a way as to advertise Kellogg's Toasted Corn Flakes. It was the theory of the advertiser—and the correct theory—that attractive illustrations of child-life would do more to sell his product than any amount of text. His main object, therefore, was to get these illustrations, and for that purpose he was willing to pay a large sum to have the work done by the best artists that could be secured. The advertisements of Cream of Wheat likewise are almost entirely pictorial—only the name of the article and some caption is usually added. Such a method is ideal for these cases. It would not be good, however, for some article of less common use or less extensive distribution.

177. *Inquiry copy*.—Where the purpose of the advertisement is to get direct orders or inquiries, the picture and other display elements are much less important. The text is the thing. Many advertisements of this type are shockingly bad in appearance, full of closely printed matter, broken up into small, ugly-shaped chunks, unbalanced, full of smudgy lines—the kind that have been aptly termed “eye-killers.” Yet frequently they produce an astonishing volume of business, greater, in fact, than more beautifully arranged and displayed advertisements. Regardless of their form they contain the facts the reader wants. This type of advertisement is frequently called the mail-order type, because the great majority of mail order houses use it. It has been only within the last few years that any mail order advertiser has successfully departed from this form. A recent series of advertisements of Montgomery, Ward and Company uses the publicity type of advertising to good effect, by employing high-priced artists to draw story pictures and giving only a small amount of copy, which is

distinctly of human-interest character. It is doubtful, however, whether this type could have been so successfully adapted to the use of a smaller or less widely known concern.

Even where a picture is used in mail-order copy, frequently it is not wholly or even mainly for attraction. Often it is the illustration of the article to be sold, or of the booklet to be sent upon request. It is rarely that the whole story should be told in the picture and it should usually be subordinated in size and in other ways to the text.

Between the extremes of pure publicity advertising and mail order advertising are all gradations. Most advertisements combine the purposes of publicity and inquiry getting. The stress laid upon these two purposes, roughly speaking, determines the relative importance of display and text. Other factors, of course, enter; such as the degree of education and culture of the class appealed to and the size and importance of the advertiser. These, however, have already been sufficiently considered. In general, the small unknown advertiser should place his reliance upon text rather than display.

178. *Headlines.*—If neither the article, the name of the advertiser, nor the illustration, is sufficiently important to get attention, an attractive headline must be secured. Even where one of the other elements is given the chief emphasis, the headline should be carefully chosen. It should secure attention by an idea and expression that appeals to the intellect or emotions of the average prospect.

The headline of an advertisement may be compared to the title of a story. Even the most popular authors give almost as careful thought to the choice of a title as to the writing of the story. And for the unknown writer

the difference between a good title and a poor one is often the difference between success and failure. So in the advertisement—a good headline is half the battle. For that reason it is worth while to state here a few of the most fundamental principles of constructing headlines.

A headline should be short, specific, apt, original and interesting. The last of these requirements is the most essential and, in a sense, it includes all the others. Brevity is the first requirement, but should be sacrificed, if necessary, to secure the other qualities. By a short headline is meant one that contains not more than four or five words. Psychologists have shown that this is the maximum number that can be grasped at a glance by the average mind. If the headline must contain more than four words, it should be put in two lines. For example:

**A SUMMER WITHOUT RENT
AND HOUSE WORK ONLY PLAY**

The headline should be specific. It should convey an exact idea and, if possible, a concrete image. Such headlines as "Easy Economies," "Wonderful Increase," "At Last," "Wisdom," "Happiness," etc., fail to make any impression upon readers because they are mere abstractions. Much better are the following: "In 1918—What?" "Cambridge's Experience with Tarvia," "Average Profit \$2.90 per Tire."

Closely connected with this requirement is the requirement that the headline should be apt. It should belong to the article advertised rather than to articles of any other class or even with competing articles of its own class. "A Narrow Escape" or "Safety" might be the headline for brake linings, tire chains, fire arms or accident insurance. One of the most frequent faults of

headlines is the attraction that is not related to the subject. "This Week's Corns" naturally belongs with a corn cure; "A Good Wind-up for Any Day" belongs with an alarm clock; "Masterpieces of Taste" belongs with candy. It is probable that to most readers of these three headlines the exact article is also suggested.

The headline should be original. Otherwise it may remind the reader of some other article and take his attention away from this one. In addition, triteness removes the possibility of attractive power. "Always Young" was used as a headline for two separate advertisements in one issue of a single publication and has doubtless been used thousands of times elsewhere. "Stop, Look, Listen," "You Want," "Do You Know" and others of this type have long ago lost all power of attraction.

What has been said about human interest applies with special force to the writing of a headline. A headline should contain something that comes within the experience of the reader and yet has enough appeal to his curiosity or other instincts to make him want to find out more about it. In other words, it should have a point of contact with his experience and should lead him to seek new information that will help him supply some need. Among the headlines which have this virtue are the following: "The Smuggled Calabash," "Wonderful Strength in a Sheet of Paper," "Luck is Largely a Matter of U."

179. *The other display lines.*—It should be remembered that the other display lines in an advertisement are ordinarily grasped almost simultaneously with the headline. Usually, if they are as bold as the headline, or bolder, they are read before the text. They should ordinarily contain the name of the article and the name or

trademark of the advertiser, with such other facts as may be necessary to tell the essentials of the story. The emphasis placed upon these displayed elements by size, position, and the like, depends upon their relative importance. As a rule there should not be more than three display lines of approximately equal value—and these three should give a summary of the entire text.

From these facts it will readily be understood why a negative or unpleasant headline is usually bad. A casual glance will see it in connection with the article advertised, and an unpleasant suggestion will be given. This may be removed when the entire text is read, but this is done only by a small percentage of those who see the advertisement. A headline such as "Decayed Teeth," or "That Racking Tooth-Ache," in connection with the name of a dentifrice would be bad advertising because of the unpleasant association of ideas.

An exception to this and the other principles stated in the foregoing may be made in the case of copy that exists only for inquiries. Here the entire text must be read before there can be any results. Negative headlines, such as "Is Your Refrigerator Poisoning Your Family?", may, therefore, be used to good effect. It is also possible and frequently wise not to have the display lines tell the whole story. They should lead to the reading of the text. A headline that contains *how* or *why*, or one that implies one of these questions, is excellent. The following will illustrate the kind of headlines that lead to the reading of the copy: "How We Can Do It," "Yes, I'll Tell You What Makes the Difference," "Let Me Give You 'Human Energy.'"

180. *Relation of display lines to text.*—The tying up of the display with the copy or text matter is both difficult and important. The headline may attract the

reader; the text must hold him. Hence, the paragraph that follows the headline should explain it, or relate to it in such a way that the reader's attention is led from the one to the other without strain. Otherwise, he is not likely to read far.

For example, in the headline, "Balanced Heating Guaranteed," the stress is laid upon the word *guaranteed*. The text that follows should, therefore, explain not only what *balanced heating* means, but also how this furnace *guarantees* it. Again, in the headline, "This Roofing Never Costs a Cent for Maintenance," we have a direct, positive statement. If the first paragraph of the text begins, "It's false economy to put your money in a cheap roofing," something of the attention value of the headline is lost. The headline and the beginning of the text should have the same point of view.

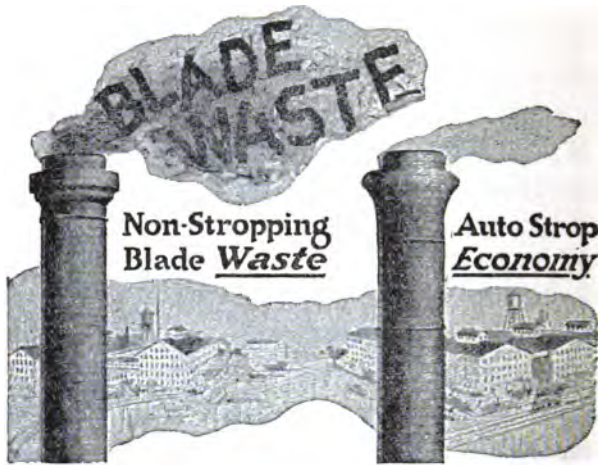
The text should also have the same tone. Such a headline as "A Giant is Awakening" is sensational in character. It makes an appeal to the imagination. Followed by such dry statistics, dryly stated, as "From 1900 to 1910 the population of the United States increased twenty-one per cent," it loses a large part of its effect. The man who is attracted by the melodramatic is not likely to be held by a dry tabulation of figures. A few paragraphs below in the text we read, "Settlers are now flowing into the Northwest country in thousands. Cities are springing up as by magic." This is directly connected in tone with the headline, and should directly follow the headline. Again, we find a headline that shouts, "Why don't you get that Royal Tailored Look?" The text drops the inspirational tone instantly and says, "The Royal Tailors are costumers to the successful man. There is something in the very basic idea of Royal Tailored Clothes that is in harmony with the world's success

standards." This happened only because a large advertisement was cut down to fit small space. These examples are sufficient to show how necessary it is that the headline be regarded as an integral part of the text and connected directly and logically with the text.

181. *Tying up text with illustrations.*—Much the same principles apply to the connection of the text with the illustration. There should be no doubt in the reader's mind as to the aptness of the illustration when he reads the text. Yet oftentimes we find advertisements in which the text has little or nothing to do with the illustration that drew our attention. This indicates lack of team work between the artist and the copy-writer—a condition which could have been obviated had the man who wrote the copy also made himself responsible for the layout and illustration.

The harmony between illustration and text should not be merely in the matter of the direct connection of ideas. It should be in their tone or style as well. No argument is necessary to show that a fine line drawing does not belong with the rough colloquial, slangy text of Prince Albert tobacco, or that heavy crayon or charcoal drawings do not go well with dainty descriptions of silverware. The advertisements reproduced on pages 250 and 251 sufficiently illustrate these points. In one case we have a picture that has no connection with the text; in the other we have an ultra-sentimental tone in the picture of two fond lovers singing "The Rosary," with Cupid playing the piano, and in the text an appeal to persons of intelligence to "exercise common sense and a sane appreciation of mercantile values."

If text and illustrations have unity of idea and of tone, usually no other connection between them is necessary. In some cases, however, notably in advertisements



500 Shaves Guaranteed from 12 Blades

MILLIONS are spent yearly for safety razor blades, because they have to be discarded after a few shaves.

The one safety razor which eliminates this waste is the AutoStrop Safety Razor.

A stropped blade for a cool, smooth, velvety shave. You will never realize the lasting comfort until you try it. *Day after day, week after week, the same blade shaves quick and clean.*

AutoStrop Safety Razor

Shaves, Strops, Cleans, Without Removing Blade

The new adjustable model is now on the market in the United States. Adjustable to all beards. Price \$5. Send for our Catalog showing fancy and fitted sets.

AutoStrop Safety Razor Company, 355 Fifth Avenue, New York. Toronto. London

ILLUSTRATION THAT DOES NOT APPEAR RELEVANT TO THE TEXT

of mechanical or technical products, it is desirable to direct special attention to some one or two features in the illustration. This can be done in a number of different ways; most conveniently, perhaps, by loops and arrows pointing to the features in the illustration which it is desired to emphasize.



Kranich & Bach
Ultra-Quality PIANOS
 and PLAYER-PIANOS

These Superb instruments—the *finest that human hands can fashion*—make their appeal only to persons of fine tastes whose intelligence impels them to exercise common sense and a sane appreciation of mercantile values in making a purchase of any high-class article.

Kranich & Bach Prices Represent True Values—
 Reasonable Partial Payments for Prudent Buyers

The most beautiful and instructive Piano Catalog ever published and an exquisite portfolio—“Messager and the Organ Grinder,” free on request.

KRANICH & BACH
 237 East 23rd Street, New York

THE ILLUSTRATION AND TEXT ARE NOT IN THE SAME TONE

182. *Expansion and condensation of text.*—Sometimes the form of the illustration and the general layout of the advertisement cut the space allowed for text matter into small, odd-shaped pieces. This is, as a rule, to be avoided, because it always sacrifices the appearance. Yet sometimes it is necessary, in which case the copy should be so written that the various units will fit ex-

actly. In other words, the text must be written to fill given spaces. To do this, each unit in the layout should be accurately measured by means of a ruler, and the number of words of a given size type that will fit into the space carefully estimated. Certain patented articles, such as the typometre, are convenient in making these estimates.

This is only one of the cases in which expansion and condensation of copy are made necessary. Expansion is a comparatively easy matter, for it usually involves only the insertion of additional evidence or descriptive details. Condensation is more difficult. The formula for condensation is, briefly, as follows:

First—Omit all the clever statements—those which strain for effect.

Second—Omit all the statements which take away from the force of the important one that you want to have the reader get.

Third—Cut out all circumlocutions.

Fourth—Cut out adjectives and adverbs that are trite or general.

Fifth—Cut out any examples or illustrative statements that can be spared.

It may be said in passing that publicity copy may nearly always be improved by condensation. Copy that is intended to produce orders or inquiries should contain all the material possible within reasonable limits. In all cases there should be no multiplication of words, though there may be a multiplication of ideas.

The general principles for relating text to display which have been given in this chapter are affected to some extent by the class of advertising and the medium used. The advertiser, however, who uses them as a basis will find it easy to adapt them to suit special conditions.

CHAPTER XVI

COPY AS AFFECTED BY MEDIUMS

183. *Newspapers—national advertisements.*—Just as the character of a sales letter is affected by the list to which it is to be sent, so the character of an advertisement is affected by the medium in which it is to be placed. All selling should be done from the standpoint of the reader, but in a great deal of advertising this fact is lost sight of. Many advertisers recognize the importance of adjustment to the reader in so far as the selection of mediums is concerned, but neglect to adapt the copy to the mediums—a thing that is equally important. “Getting across,” as has been said earlier, is largely a matter of adapting the arguments and style of an advertisement to the class of readers of a certain medium and to the mood in which this medium finds them. In this chapter the most important classes of mediums will be considered with reference to their effect upon the construction of copy.

It is commonly recognized that the daily newspapers reach more kinds of people than any other periodicals. Their appeal is practically universal. They are close to the stores and other sources of supply. On the other hand, they are read more hastily than the more costly periodicals and are shorter-lived. All these differences indicate that in the newspaper the chief tasks are to get attention and to stimulate action. Something may be done in the way of arousing desire and convincing the reader, but the brief time that we can hope to have the

reader under our control makes strict concentration necessary.

184. *Newspaper display and copy.*—National advertisements in newspapers demand bold, original display. Strong attractive power is a necessity. Many daring stunts are possible in the newspaper that would be out of place in the magazine. It should be remembered, too, that the range of possibilities in newspaper illustration is much narrower than in the publications printed on a better quality of paper, which admits the use of fine half-tones; consequently the display attraction depends largely upon simple means. It is important also that there be a similarity of form in the advertisements of a series, so as to secure the necessary cumulative effect. Trademarks, slogans, or other identifying characteristics, are frequently used. A recognizable facsimile of the package is especially desirable. In general, it may be said that the display should be such as to command attention, recall to the memory previous advertising of the article, and impress upon the mind the characteristics of the product in such a way that buying action is easy and natural.

The text should be governed by the same considerations. It must be remembered that the newspaper is not selective. Men and women of all classes and professions read it. There are, of course, some differences between the one-cent paper and the three-cent paper, between the home paper and the yellow journal—but these differences are of minor importance. Ordinarily the text should contain material and be of a tone that appeals to the largest possible number of those who may become buyers. As there is no particular connection between wealth and education, this demands that the text should contain only arguments that are clear and fairly

obvious. Assertions are frequently better than reasons. In each piece of copy there should be strict concentration of the material on one or two points. The style should in nearly all cases be terse, vigorous and snappy—frequently colloquial.

185. *Newspaper copy—retail advertising.*—Retail advertising exists largely for the purpose of direct stimulation of sales. The most important type is that which makes use of the bargain appeal, or money inducement, in order to crystallize desire into immediate action. Probably ninety per cent of retail advertising contains in some form or other a money inducement. Next in importance to this comes the reminder, or timely suggestion. A third type, suitable mainly for high-class and exclusive stores that do not wish to rely wholly on the bargain appeal, consists of short, human-interest talks for the sake of establishing a store atmosphere. These talks are frequently accompanied by material of one of the other two types.

The department store has a special problem of no little difficulty, because of the large amount of material available for advertising. Usually a system is adopted by which each of the departments gets during the year a certain amount of space, to be apportioned at the most suitable seasons. There is also a selection of leaders made for each day's advertising, and these are made so attractive by price as to bring people into the store who may there be persuaded to buy other articles. The department store usually has a definite position and space in the paper and a distinctive type or method of display, for the sake of identification. It is not wise, however, to allow the marks of identification to dominate the special appeal of the day. Even in the case of the largest or oldest store in the city the name or motto of

the concern should be separated from the other display. The laws of balance apply especially to the arrangement of the department store advertisement. The illustrations should be so placed as to harmonize with each other and with the appearance of the whole. The text is largely informational and partakes of the character of news. So much is this the case that when a certain newspaper in Philadelphia lost the advertising of the largest department store of the city its circulation is said to have dropped twenty thousand copies.

186. *Copy for classified advertisements.*—Most newspapers have columns for “Help Wanted,” “Positions Wanted,” “To Rent,” and other classifications of advertising. Rates are low and the space is small. In choosing a medium for such advertising, it is well to pick out one that contains a large amount of this kind of material. Most of the readers will be people who are looking for some specific thing and they naturally look where the range of choice is greatest. It is true that in a publication containing few classified advertisements each one of them secures a larger proportionate amount of attention. But this is not sufficient compensation for the fact that fewer readers look there.

Classified advertisements should be made as distinctive as possible. The rules of the publication ordinarily allow no display type or illustration. Sometimes they allow the use of white space at the top and bottom. In such cases their use is a wise investment for the advertiser. The text, however, must carry the main burden. Most people make the mistake of being too brief for the sake of saving a few cents. The text should be concise, of course, but it should not be boiled down to such an extent that it is ungrammatical or obscure. As a rule, the more complete the details are, the better.

Where the advertisements in the classified section are inserted alphabetically the first word of an advertisement should begin with a letter near the beginning of the alphabet, preferably the letter *A*. This will insure a position near the top of the column.

187. *Copy for general magazines and weeklies.*—The previous chapters have dealt mainly with the problem of writing copy for general publications, such as the standard magazines and weeklies. It will, therefore, be unnecessary to consider them in detail here. Moreover, they differ only slightly from newspapers. They offer better opportunities for display, especially for half-tone illustrations of high quality. They also have longer life than the newspapers and, consequently, offer a better chance for mail-order and inquiry-pulling copy, or for publicity copy that tells a complete story. Keyed advertisements (by which is meant advertisements containing some identifying mark in the address by which inquiries from the publication may be traced) frequently bring results in considerable volume for three months after the publication date, and inquiries occasionally come in a year or more later.

The appeal of these publications is fairly universal, but to a higher average of intelligence and education than that of the newspapers. The newspaper reaches every class of readers. The general magazines and weeklies reach those who desire a higher type of entertainment and instruction than can be found in the daily news or in the Sunday supplements. For these reasons the copy in such publications may be more refined. The language should not be colloquial, unless the specific nature of the article demands it. Nor should it, on the other hand, be stilted or formal.

188. *Copy for technical and trade publications.*—The

problems of periodicals appealing chiefly to men are much the same. They are read for profit and read while the man is in the business atmosphere of his office, or, at any rate, in a business mood. He is a busy man, or thinks that he is, which in this case amounts to the same thing. The advertisement must therefore be concise, so as not to waste his time. It should contain no truisms, statements of obvious facts that he already knows. An advertisement for ball bearings addressed to motor cycle manufacturers began with a statement that "the purpose of bearings is to decrease friction." It is doubtful whether any manufacturer would read further. It is sometimes well to remind the reader of facts he already knows, but not to state them as if they were brand-new information. Instead, the main appeal should be based upon his special knowledge.

This does not mean that advertisements in trade and technical magazines should invariably be short. Frequently the story requires a large amount of figures and facts in order to convince—and conviction is necessary. The reader must be reasoned with, must be shown how the article will lead to greater efficiency or to savings in his business. Here assertion has little weight. Facts must be given, and given as concretely as possible. Charts, tabulations of figures, and so on, are always useful. Human interest is rarely of value, and if unrelated to the subject is pure waste. The language of the text should be simple and direct. Slang of the street is never permissible. But in the case of a technical publication for engineers, or some other definite class, the lingo peculiar to the profession is not only allowable but frequently advisable.

The trade papers differ from the technical publications in several important respects. Their readers are

ordinarily dealers who handle the article for profit, while technical publications are frequently addressed directly to the consumer. In the trade paper, therefore, the article advertised should be shown from a sales standpoint. Illustrations should present the goods in large size or in detail and should direct attention to the distinctive features. In the text the selling advantages, the profits to be made, and the like should be presented clearly and convincingly.

In all cases of technical and trade publications the proposition must be thoroughly analyzed from the standpoint of the particular class so that the arguments may be wisely chosen. Building materials, for example, may be advertised in general publications, in contractors' publications, engineering publications and architectural publications. In the general publications the advantages of the material from the standpoint of the beauty and durability of the finished structures are given. In the engineering publications the strength of the material in comparison with other given materials may be shown. In the contractors' publications stress may be laid upon the ease with which it may be used and the labor it saves. The architect may be told what cooperation he can get and what variety of effects can be secured. So it is with every article. Adaptation of argument and of language to the special class reached is always necessary.

189. *Copy for farm publications.*—The farmer, as a rule, reads fewer publications than the average technical or professional man, and consequently gives more care and attention to each of them. Moreover, he is likely to deliberate carefully before deciding on any purchase. These general considerations should be kept in mind in writing copy to appeal to him. Display is of minor

importance, not only because the periodical is read carefully from beginning to end, but also because the quality of paper and printing does not allow the use of a very fine quality of illustrations. It is doubtful, moreover, whether esthetic considerations weigh very heavily in the farmer's decision. Legibility rather than beauty is to be sought.

For similar reasons the text should contain a large amount of material. Human interest is sometimes possible, but the stress should be laid chiefly upon reasons and a reason appeal. Many advertisements, of course, perform all the functions of selling, including the arousing of desire as well as conviction. Conviction is always necessary. The arguments that convince are more especially those which deal with the qualities of durability and economy. The price appeal is usually valuable. The evidence should be of such a nature as to stimulate confidence. Details about the construction of the article, even to the number of coats of paint used, are helpful. So is comparison with other competing articles. The testimony given should be that of other farmers, expressed in their own language so far as possible, even though this may be slightly ungrammatical. An important kind of evidence is in the form of guaranties, either by the advertiser or by the publication. Many farm publications have adopted the policy of standing back of their advertisers and agreeing to straighten out any difficulties caused by dissatisfaction with purchases made through their advertisements.

The personal point of view, in which the advertiser uses the word *I* liberally, is especially good for farm advertising. In all cases the language should be simple, without the suggestion of pretentiousness. It may sometimes go to the extreme of colloquialism and even

localisms, since most farm papers have a sectional distribution. Analogies and figures of speech from the farmer's experience lend force—as, for example, when the advertiser says, "Buy your tires as you buy your binder," or, "The bed of the wagon is only hip-high." In connection with this point, however, it is well to add a warning that the so-called "rube language" is likely to be fatal to success. The farmer of today is usually an intelligent person with a fair degree of education and would resent any tone of patronage or implication of inferiority. The examples on pages 262, 263, 264 and 265 will illustrate.

190. *Copy for women's publications.*—Generalizations about advertising to women are peculiarly difficult because the first fact about it is that a woman does not care to be treated as a member of a general class. She prefers to be treated as an individual. This fact should be remembered even in writing advertising copy, though, of course, it is not possible to treat her as an individual in the same degree that it can be done in sales letters. There are, however, certain general class characteristics which distinguish women as a whole from men and influence the nature of the copy that should be used in women's publications.

The first important distinction is that women in general are more susceptible to suggestion than men. They are more easily influenced by their emotions and by the ideas which are associated with, though not directly conveyed by, the illustrations, words and other symbols used in an advertising message. For this reason human-interest copy and the liberal use of illustrations, especially those which tell a story, are especially desirable in advertising to women. Text is less important, for it is not easy to make a strong appeal to the emotions by means of words.



Tom Profit's Garden

—like to work in my garden— cause I love to see things grow, an' I'm partial to the flavor of dewy-fresh vegetables. I've always used Keen Kutter garden tools, 'cause there's somethin' about 'em 'at saves a feller's back. They've the right feel in your hands, too. I can't explain it, but those Simmons people put somethin' in their garden tools that helps me get better crops out of my truck-patch. Guess it's 'cause I like to use 'em.

KEEN KUTTER

Garden Tools

have the good name that comes from forty-five years of *tryin'*—*tryin'* to make better tools all the time—yes, an' *succeedin'*, too. The Simmons people sell every thing they make with a sure-enough guarantee. They tell all Keen Kutter dealers that they can hand back the money to any man so minded to want it. Now, that's square, I'm thinkin', and the right way to do business. It's the same with all Keen Kutter tools. I've always had a cabinet of 'em for the wood-workin' jobs on the place and they've always stood up and *worked*. That's my kind of tools—and yours, too, I take it.



Garden Hoe
No. KG20
Price \$0.66

Manure Fork
No. KD40
Price \$1.00

Spading Fork
No. KSD4
Price \$1.00

Garden Rake
No. KRK14
Price \$0.75

Tom Profit.



COPY TO FARMERS IN COLLOQUIAL LANGUAGE—
SOMEWHAT OVERDONE

Which Tree Do You Want?

The slow-grower, with few and shallow roots and fruit of poor quality, or the vigorous, quick and steady producer of prime fruit?



DU PONT

✚ Red Cross ✚
Dynamite

Blasted the hole in which the tree to the right was planted. The hole for the other tree was spade-dug. Both were two years old when photographed and excavated to show the root development.

THE ROOTS TELL THE REASON WHY

Dynamite set trees bear fruit one year earlier. Write for Farmer's Handbook No. 187F, and learn how to stop first year losses and get quick profits.

BLASTERS WANTED

Many farmers prefer to hire blasters. Demand exceeds supply. Reliable men taught free and helped to get work. \$200 capital needed Write for free booklet No. 187 B.

DU PONT POWDER CO., Wilmington, Del Estab'ished 1802

COPY TO FARMERS—GOOD IN MATERIAL AND TONE

1914
MOON
Light Weight
Six-50

We told our Engineers—

**“Design the
Best Light Weight Six**

Standard

torpedo, Four-Passenger
Touring, Five-Passenger
Price. Complete

\$2,150

Streamline

4, 5, 6 or 7-Passenger
Price. Complete

\$2,250

All cars fully equipped
including

Delco

Electric Lighting Cranking
and Ignition with automatic
spark control

“They said, “how about costs?”

“We said, “that’s up to you—go ahead with quality as your standard—we’ll talk about cost when the car is designed.”

This leeway was just what they wanted—it started them off with true engineering enthusiasm. There never was a “big” engineer who (like an architect) didn’t hate cost-hamper when he was trying to design for quality.

They used their leeway to the limit—and when they got through we OK’d the designs, suggestions and specifications without snipping off a penny of legitimate, quality-ensuring expenditure.

Here are some of the results of this “open policy” of motor car designing.

First—The motor is built by the Continental Mfg. Co. (our design)—with the Continental manufacturing standards of finish, smoothness and quietness. Weight but 500 pounds.

Second—All cars equipped with Delco Starting, Lighting and Automatic Ignition System. The system that has stood the test of three years.

Third—Timken Bearings.

Fourth—Warner Torque speeds ahead and reverse transmission, with direct on third, and mounted on Timken Bearings.

Fifth—Spicer Joints, Warner Steering Gear and Timken Bearings. Motor driven tire pump.

Sixth—Specially, originally and beautifully designed Moon bodies.

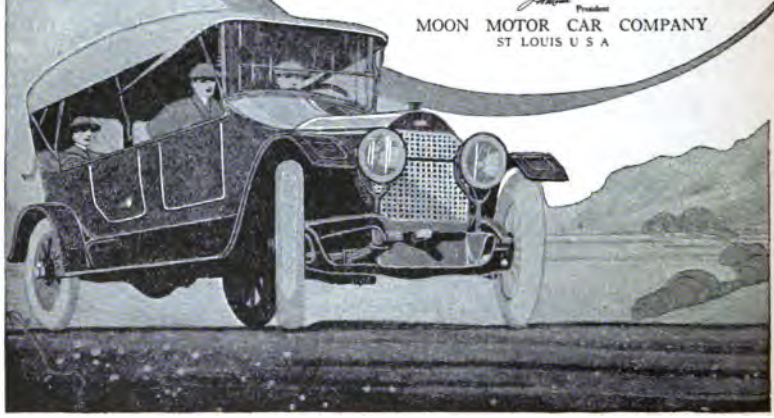
A Genuine Light Weight Six

—weighs no more and costs no more to operate than a Four of the same power. Yet—it is no underweight skeleton or miniature of a car—big and roomy and heavy enough to ensure stamina—a car that stands up.

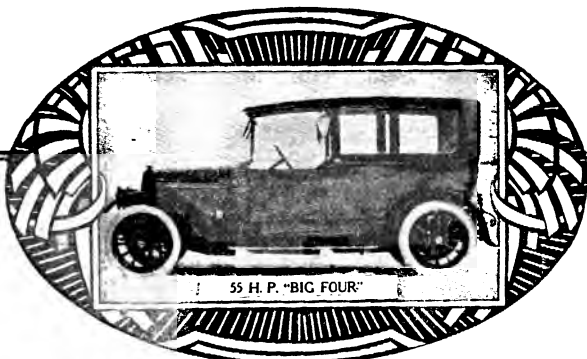
The Moon Dealer in Your City

will be glad to demonstrate Moon quality. If there is no Moon man there, write us. You’ll never know all the reasons why a Light Weight Six is the car for you until you’ve seen the Moon.

John President
MOON MOTOR CAR COMPANY
ST. LOUIS U.S.A.



**COPY IN HIGH-CLASS WOMEN’S PUBLICATION,
POORLY ADAPTED TO THE READERS**



THE ARISTOCRAT *of the* TOWN CARS

Fiat 20 H. P.

Turns without backing in crosstown streets

Recognized as the World's Standard Town Car through the luxury of its upholstery, the silence of its mechanism, and the elegance of its body and lines.

Comfort and smartness, combined with monobloc (one piece) construction motor insures absolute silence in operation and eliminates all nerve-racking noises

Handsomest lines, most luxurious upholstery, most restful riding. The Fiat is known in Europe and America as the most practical car for the conservative buyer.

PRICES:

20 H. P. Town Car, Closed Body	- . . .	\$4700
"Light Thirty," Touring, 5 Passenger	- . . .	3500
35 H. P. Touring Car	- . . .	4100
55 H. P. Big Four Touring Car	- . . .	4500
50 H. P. Six Touring Car	- . . .	5100

All prices include complete equipment

Fiat Cars are *creations*, not *copies*. Each Fiat agency will be glad to demonstrate every car mentioned in this list of Spring models.

FIAT MOTOR SALES COMPANY

Broadway and 57th St., New York
838-841 Boylston St., Boston

95 Washington Ave., Albany, N. Y.
26-28 Snow St., Providence, R. I.



COPY IN HIGH-CLASS WOMEN'S PUBLICATION,
WELL ADAPTED TO THE READERS

The esthetic sense is more highly developed in women than in men. Proper balance, harmony, and all other things which make for artistic beauty are almost imperative. It is only necessary to contrast the advertising pages of such a publication as *Vogue*, or *The Ladies' Home Journal*, with those of *System*, or *The Iron Age*, to see the absolute necessity of an artistic appearance in advertising to women. Hand lettering, liberal white space, and decorative borders, to mention only a few elements, are among the valuable aids employed in appealing to women.

For much the same reasons the language used in the text should be absolutely correct, with usually a slight leaning toward formality and dignity. Colloquialisms, slang, technical lingo are alike dangerous. On the other hand, figurative expressions that bring to the mind pleasant associations increase the effectiveness of the appeal.

191. *Arguments that appeal to women.*—If reason-why copy is used—and in some cases it is appropriate—the arguments that appeal most are those in which health, beauty, pride, style, the maternal instinct, cleanliness or economy are dominant. Evidence of facts and figures is ordinarily useless. In selling such a food product as beans, for example, it is futile to give copious statistics as to the number of acres of land required to grow the beans or the number of tin cans required to pack them. Such evidence harms rather than helps, because the association of thousands of tin cans is not pleasant and, incidentally, takes away from the individuality of the appeal. A better kind of evidence is that of authority—the testimony of prominent men or women, such as Anna Pavlowa, Dr. Wiley, or the Castles. Some articles, indeed, base their claim for attention almost solely upon the name of some noted actress.

A large proportion of women, of course, are influenced by the bargain appeal, as is evidenced by the advertising of retail and department stores. It has been discovered that a fractional price, such as ninety-eight cents, is more effective with them than a flat sum, like a dollar. Premiums are also useful as an inducement. Even the coupon system of the United Cigar Stores Company exists largely for the benefit of women, as may be ascertained by a casual survey of the catalog of premiums, or by an inspection of the premium departments of these stores, where nine women will be found to every man. There is an unverified story of a man who smoked himself to death in order to buy his wife a grand piano with these coupons. A difference, of course, should be made between the different classes of women's publications, but this difference is not one caused by the functions of the publications, but rather by their social class, as determined by the price. From the twenty-five-cent publications, like *Vogue*, to the five-cent, like *McCall's*, and to the even cheaper publications, like *Comfort*, with their circulation lodged in the small villages, a large proportion of the space is taken up with fashion material; the rest of it with household suggestions and stories of a sentimental character. The differences between the publications are social, not functional. The appeal is largely the same, except that in the more expensive publications the appeal of style, beauty and exclusiveness is greatest; whereas in the cheap publications, the bargain appeal takes first place. In the cheaper publications, too, the language may be simple and approach more nearly the language of farm-paper advertising. In the high-priced publications, on the other hand, whole sentences are given in French, frequently without translation. Only a small propor-

ANNOUNCING Luxor Cold Cream

"If she be not fair, she has the means in her own hands."—Shakespeare.

After three years of research and experiment, Armour and Company now present the *new* and *super-excellent* cold cream for sensible and hygienic care of the skin.

Our reasons for calling Luxor Cold Cream super-excellent are these:

It does the cleansing work of soap and water and flesh brush, *without strain or irritation* to the skin.

It is a perfect, snowy white massage cream of fine, firm, even texture; it softens, beautifies and preserves the skin and leaves no "greasy" residue.

It is guaranteed to contain no animal products and will not promote the growth of hair; will not turn rancid; will keep indefinitely.

Samples of Luxor Cold Cream and Luxor Complexion Powder, with copy of Helen Maxwell's "Beauty Making at Home," sent for 4 cents in stamps.



Beauty is three parts care and one part nature

Luxor Cold Cream perfection is due to the use of the finest materials; the most modern laboratory equipment; the strictest sanitary conditions.

Try the dainty excellence of this new cold cream.

At all druggists, or sent direct postpaid. Jars, two sizes, \$1.00 and 50 cents; tubes, 25 cents and 10 cents.


ARMOUR AND COMPANY
Dept. 104 Chicago

Other Luxor Toilet Requisites:
Vanishing Cream Bath Powder Complexion Powder Tooth Paste, etc.




**COPY THAT IS POORLY ADAPTED TO WOMEN BECAUSE OF
INARTISTIC APPEARANCE AND COMPLEXITY**

**DeBevoise
Brassière**



STYLE NO. 2118—PRICE \$3

THE charm and beauty of your gowns—your figure—your entire appearance—will be exquisitely enhanced by the

DeBevoise

(Pronounced 'debb-e-voice')

In perfect conformity with the new fashions, DeBevoise Brassieres for 1914 combine smart style with refinement and comfort, securing the ideal interpretation of the graceful, "uncorseted" effect. Beautiful materials and workmanship, fully guaranteed.

**Brassieres for Every Figure
and Occasion—50c to \$15.00
At All Good Stores**


Style No. 2118 shown above is one of our new "Underbodice Brassieres"—made in a variety of materials and prices—the type of Brassiere that perfectly fulfills the new requirements of fashion for average and slender figures. Exclusively a DEBEVOISE creation. Ask your merchant to show you the 'debb-e-voice.'

Write us today for Book of New Styles—Free

CHAS. R. DEBEVOISE CO., 1270-F B'WAY, NEW YORK

**COPY THAT IS WELL ADAPTED TO WOMEN BECAUSE OF
SIMPLICITY AND REFINEMENT IN DISPLAY AND TEXT**

tion of the readers probably understand what is said, but they all feel the compliment. It is simply an extreme case, illustrative of the fact that suggestion is more im-



"La femme est faite pour être vêtue selon les sinuosités de ses lignes."—Escops of Montaigne.

This is the spirit of Fashion today
The secret of corsetry is naturalness.
How comfortable you are—perfectly fitted in one of the new Redferns! Freedom shows in every pose, and healthful support is assured by the light boning rightly placed.

The "Normal Figure" Redferns follow nature perfectly—the front clasps are even slightly curved.
See them—they represent the latest styles for Spring. The leading stores will fit them.

Normal Figure Styles:

8229 Silk Bodice \$10.00	8226 Bodice \$6.00
8278 Silk Bodice 8.00	8275 Bodice 5.00

At High Class Shops
\$3.00 to \$15.00

Redfern
Corsets

COPY THAT APPEALS TO WOMEN BECAUSE OF ARTISTIC
APPEARANCE AND USE OF FRENCH EXPRESSIONS.
(SUITABLE ONLY TO HIGH-CLASS WOMEN'S
PUBLICATIONS.)

portant than direct meaning in the text of advertisements to women.

192. *Copy for bill boards and street cars.*--Bill boards, street car cards and other forms of out-door advertising are ordinarily used to supplement advertising in the periodicals. They are intensive in their character, because the field of their influence is comparatively narrow. They are read hastily and frequently at a distance. The copy, therefore, must always be brief. The violation of this fundamental requirement was responsible for the failure of the bill board advertising used by the Republican National Committee in the campaign of 1912. The advertisements for President Taft's administration were crowded full of material in small type. Few people would pause in front of a bill board long enough to read one. Regard for this principle was responsible for the effectiveness of the subway and street car cards used by the Fusion Committee in New York City in Mitchel's campaign in 1913. The cards used contained simply the words "*Mitchel* or { *McCall* } ?" with a large question mark. The word *Mitchel* was in blue, *McCall* was in black in small type and behind this was the word *Murphy* in large red letters. It may be noted incidentally that the suggestion of the colors was good—for blue suggests sincerity and truth, whereas red suggests danger.

Since the copy must be brief and since the purpose of out-door advertising is largely intensive, the appeal should be concentrated upon attraction and stimulation. If only two words can be used they should be the name of the product combined with an imperative verb, as, for example, "Use Sapolio"—"Drink White Rock." Reasons and arguments are of little value because the space does not permit them to be given in sufficient detail to convince. Assertions and clever slogans are much

more useful. They gain some power of conviction by their very repetition.

Whatever out-door advertising may lack in possibilities for conviction, it atones for by its greater range of possibilities in display. Illustrations, color, light, and often motion may be used. As one walks along the Great White Way in New York, or its counterpart in any great city, the eye is lured by every possible device—colored lights, quick-changing pictures, to say nothing of huge size, which, after all, is the simplest way to emphasize any statement.

Originality and distinctiveness are looked upon as of first importance in out-door advertising. They should, however, be tempered with discretion and good taste. Many are the crimes against humanity committed in the name of advertising—crimes against good taste and often against common decency. The poor man's art gallery, as the bill boards are sometimes called, is a jargon of noises like the cries of the Coney Island barkers. In this condition of affairs it is not usually wise to attempt to shout just a little louder or use just a little more brilliant color or a little more sensational picture than the next man. The extreme has been reached in these directions, and today attention is more certain to be secured by a quiet neutrality of tone and a fair conservatism of language. The eye will seek such an advertisement for relief from the more strident claims of its competitors.

193. *Programs, calendars and other special media.*—There are many other classes of publications, such as religious, children's, sporting, and the like, which for lack of space cannot be considered here. The same general principles that have already been formulated may be applied to these with certain modifications. It is

necessary to consider first of all the quality of the circulation from the viewpoints of wealth and education, and the length of life of the publications. If possible, the writer of the copy should know by personal contact something of the type of readers and their interests. If this method is impossible, an examination of the reading pages will frequently disclose characteristics that can be applied with good effect in the text of the advertisements.

Programs may be most effectively used when some consideration is given to the mood and interests of readers at the time they see the advertisement. It is obvious that people are usually in the mood for enjoyment, and the program is simply a guide to their further pleasure. The most effective advertisements, therefore, are likely to be those which use the humorous or clever tone and take advantage, so far as possible, of the spirit of the play-house or opera. The firm of Rogers Peet & Company, of New York City, makes effective use of the programs by tying up their argument in some way to the plot of the play. People have been known to say that they find out more about the play from these advertisements than from the reading matter in the program itself.

Calendars have a long life, but any attempt to tell a very complete story upon them is usually fatal, because people do not care to adorn their walls with what purports to be an advertisement. They should, therefore, be attractive and the text limited to a slogan or stimulative phrase. In the case of retail stores, of course, frequently only the name and address is used, and this may well be in small type.

194. *Copy ideals in practice.*—Many of the principles stated in this chapter represent a higher ideal than

that of the majority of advertisers—possibly a higher ideal than is always practicable. The question of expense in preparing copy for different classes of mediums has to be taken into consideration. There are also cases in which the appeal of an article is the same for all classes of people and the same copy may, therefore, be used for all publications. Again, there are advertisements with so much of the quality known as the “punch” that they would command attention anywhere. This is only rarely the case, however. Even such a concern as the makers of the Big Ben clock use different copy in their farm publications from that which they use in the general magazines and weeklies. As a general rule, the highest effectiveness in advertising can only be reached when the copy is intelligently adapted to the mediums in which it is placed. The tendency of the present day is toward greater specialization in advertising appeals, and as this tendency is being fostered, by the establishment of service departments in many of the special mediums, there is every reason to believe that advertising copy of the future will be written more and more from the reader’s point of view.

CHAPTER XVII

CHARACTERISTICS OF PERIODICALS

195. *Individuality and type of periodicals.*—Advertising in periodical mediums may be readily divided into classes, but even within each class there are distinctive characteristics which give individuality to each medium. In some cases, the individual characteristics are so well defined that pains should be taken by the advertiser to adjust his copy to them. Within each class may be found groups of publications possessing the same characteristics and developing along the same general lines. As a general thing, it is sufficient to adapt the advertising to the type characteristics without attempting to follow the minor individual differentiations.

Even this adaptation of the advertising matter to the type of reading matter is not always observed. Continued development of the copy side of advertising will probably impose further sub-divisions in order to make the advertising matter fit more closely the type medium in which it is to appear. In its newspaper advertising in New York City, the New York Telephone Company has found it of great advantage to fit the copy to the character of the different types of mediums, so that the home, financial, and sensational papers each carry copy of a kind to suit the prevailing tone of the paper. It would be as idle to write a humorous advertisement in the *Atlantic Monthly* as it would be absurd to indulge in weighty arguments in the *Popular*. No such mistake

would be made editorially, and no such blunder should be made in writing advertising copy.

196. *Field occupied.*—Generally speaking, the field occupied by a medium is readily determined by a consideration of its characteristics. In some cases, however, the lines are so vaguely drawn as to make it difficult to determine the exact field covered.

It may be laid down as a general rule, subject to only a few exceptions, that the more definite the field, the fewer will be the valuable mediums within it. In the general field of reading occupied by the weekly and monthly magazines, the competition between different mediums is very great and there is little doubt that this field is over-supplied with periodicals. Immediately, however, upon taking up certain limited fields within the general field, we find the condition changed. There are, for instance, comparatively few publications exclusively devoted to humor, though many publications carry some humorous matters in every issue. While in many issues of general periodical mediums will be found articles on travel and sport, there are but few mediums devoted wholly to these two well-defined fields. As a matter of fact, the general field of reading exploited by the weekly and monthly magazines, covers such a variety and scope of editorial matter that the making of such a magazine does not impose upon the editorial staff the limitations or the difficulties peculiar to the magazines occupying a restricted field. In the general field, which draws upon the reading population as a whole, there is at all times keen competition, resulting in considerable duplication of circulation. In some of these publications, the interest value is so small as to make their advertising value a matter of considerable doubt.

In the trade or technical line, the entire appeal of one trade may be covered by one paper, or it may be divided between two or three. In some of these cases, the journal occupies such a small place in relation to the field to be covered, that it is not important either in its editorial or in its advertising capacity; but, as a rule, the field of trade in important lines is thoroughly covered by the journals of the industry. As a matter of fact, in many lines, a severe demand of the industry has made it necessary for the publisher to assume a much greater editorial expenditure in proportion to the circulation, than is usual in the general magazine field.

The information furnished by the *Iron Age* is so valuable that its report of conditions and markets are quoted in most of the newspapers that give any consideration to financial and trade matters. The *Engineering News* is almost a text-book on matters in the general engineering field. *The Electrical World, Power*, and other papers in the various trade and technical branches, contain editorial matters of the greatest moment to the industries which they represent.

197. *Editorial matter*.—The value of a periodical from an advertising viewpoint is governed by the editorial matter and by the character, capacity and development of the publication. In fact, a great many advertising men consider that the editorial matter which appears in a publication is of greater importance to the advertiser than any other feature. The interest induced by the character of the editorial matter is transmitted, it would seem, to the advertising pages. Editorial character, therefore, is of decided importance in determining the merits of a publication as an advertising medium.

The character of the editorial matter determines to a large extent, also, the character of the audience. Melodrama, cheap sensations, etc., do not attract the same audience as literary distinction and delicate poetry. Serious discussion is not to be given to the audience which is devoted to the comic side of life.

198. *History of periodicals.*—A study of the history of periodicals, as well as of the history of advertising, would probably save the advertiser from making many costly mistakes. Editorial and advertising matter have varied in their relative position to each other; at times they have paralleled each other in importance, but in recent years they have changed places.

The first American publications were termed "News Letters," being nothing more or less than a printed letter containing the important news of the day. Examination of these periodicals shows that the advertising matter contained in them was invariably of the announcement type, as, for example, that a cargo of new goods had arrived.

As the editorial matter of the periodicals began to change, the advertising matter also underwent considerable change. With an extension of the subjects treated in the periodicals, there came a corresponding extension of the advertising matter, not only with regard to its nature, but in the style of its treatment. Formerly a periodical made a profit from the sale of the publication itself; today most periodicals depend for their profits wholly upon the sale of their advertising space. This development of the business has brought about the following conditions:

(1) It has created a demand for better business management.

(2) It has restricted the growth of circulation, be-

cause in order to cover the additional loss on an increased circulation it is necessary to raise advertising rates.

(3) It has increased the importance of the advertising department until in many respects this has become the most important of all the departments.

(4) It has created the advertising agency system, by which the publication pays the agency a commission on business placed for the latter's clients.

(5) It has placed the editorial department upon a higher plane, because it must be conducted to give the readers matter of the most interest to them.

199. *What publications have to offer the advertisers.*
 —With most publications the building of circulation is necessarily an important matter. Generally, however, it is not so much the question of volume of circulation, as quality of circulation. Of course, volume is always desirable, particularly when quantity is combined with quality. Publication advertising gives advertisers an opportunity to reach hundreds of thousands and sometimes millions of prospective purchasers of their goods, and at a cost very much lower than that of any equally effective method. Take as an example a publication with a circulation of 200,000. The standard way of figuring advertising rates is on the basis of \$1.00 per page (approximately 5½ x 8 inches) per thousand. Thus, the advertising rates of a standard magazine page in a publication with a 200,000 circulation is \$200. The only other way by which an advertiser can reach at one time so large a body of people is to circularize them by mail. On this basis it would cost him \$2,000 for postage alone, to say nothing of the cost of printed matter and of the labor of issuing it. A number of tests made by publishers show that from three to five persons read each publication that goes into the home. On this basis, an

advertiser who pays for reaching 200,000 persons, gets the benefit of making his appeal to from 600,000 to 1,000,000 persons.

✓ 200. *Prestige*.—When an advertiser inserts an advertisement in a publication, he becomes in a certain sense a beneficiary of the prestige of the publication itself. Many periodicals decline to admit an advertiser to their columns until his standing and his ability to make good on his advertisements have been investigated. The mere fact that an advertiser is admitted to a publication of high character gives both him and his product a certain standing, and invites the confidence of every reader of the publication. Of late years many publications are guaranteeing to their readers the responsibility, both financial and moral, of advertisers in their pages. Some publications even go so far as to investigate thoroughly both the prospective advertiser and his goods before admitting the advertisement to their columns. Notable examples of this are found in *Good Housekeeping* and *Saturday Evening Post*. The guaranty given by *Good Housekeeping* reads as follows:

All advertisements appearing in *Good Housekeeping Magazine* are absolutely guaranteed. Your money will be promptly refunded, by the manufacturer or by us, if you purchase goods advertised with us and they prove unsatisfactory. This applies equally to purchases made through your retail merchant or direct from the advertiser. The only condition is that in making purchases, the reader shall always state that the advertisement was seen in *Good Housekeeping Magazine*.

In the case of food products, *Good Housekeeping* makes a technical analysis of the goods before accepting the advertising. Advertisers whose goods pass the standard set by *Good Housekeeping* are given the privi-

lege of using a star in their advertisements, which signifies that the goods have the endorsement of the magazine.

201. *Rules of the Curtis Publishing Company.*—The rules that govern the appearance of advertisements in the pages of their publications are as follows:

(1) We intend to exclude all advertising that in any way tends to deceive, defraud, or injure our readers.

(2) Extravagantly worded advertisements are not acceptable, nor those in which extreme and exceptional cases are made to appear average and representative.

(3) "Knocking" copy is not acceptable—that is copy which points out the inferiority of competitors' goods in contrast with the superiority of the advertiser's.

(4) Medical or curative copy is not acceptable.

(5) Advertisements for alcoholic liquors are not acceptable.

(6) We do not desire the advertising of mail-order houses doing a general merchandising business. We do, however, accept (except for *The Criterion of Fashion*) the business of mail-order advertisers with a limited and specialized scope, and of advertisers who do a mail-order business incidentally.

(7) Advertising in which installment-plan selling is incorporated is not encouraged and must be most carefully investigated before being accepted.

(8) Advertising of an immoral or suggestive nature is not allowed, and representations of the human form are not acceptable in any suggestive negligee or attitude. Advertisers of corsets, hosiery, underwear, etc., should consult our representatives before going to much expense in the preparation of copy and cuts for use in our publications.

(9) It is desired to maintain in our advertising columns the same tone and atmosphere that prevail in the editorial sections. Copy that is cheap or vulgar and advertisements that are unpleasant, either in subject or treatment, are rejected.

(10) "Blind" advertising or advertising which in purpose and intent is obscure or misleading is not acceptable.

(11) Answers to advertisements cannot be sent in care of our publications—with the exception of answers to classified want advertisements in *The Country Gentleman*.

(12) Advertisements in our columns must not include editorial quotations from our own publications, nor mention any of our editorial writers—except under special conditions and then only with our consent.

(13) Advertising for the purpose of obtaining boys or girls as agents is not acceptable.

(14) The word “Free” must not be used unless the article is actually free, or the conditions under which the article is given are equally prominent, so that there may be no misunderstanding by the reader.

(15) Advertisements exploiting prize competitions must in all cases, on account of postal regulations, be submitted to us for our approval previous to their insertion, and such copy must reach us at least two weeks in advance of closing date.

(16) The United States Treasury Department prohibits the use of illustrations of United States stamps, coins and paper money.

(17) Advertisers must not use illustrations, copyrights to which reside elsewhere, unless proper permission has been obtained. Portraits must not be used without proper authority for their reproduction.

(18) Speculative real estate advertising is not acceptable. Farm advertising is accepted for *The Country Gentleman* after careful investigation.

(19) Advertisers must not use our name as a reference for their responsibility.

(20) Advertisers must not use the name of *The Ladies' Home Journal*, *The Saturday Evening Post*, *The Country Gentleman*, or *The Criterion of Fashion* in their advertisements in a way to imply that we are interested in or endorse their propositions.

(21) Our sales agents are under contract to prevent any firm or person from stamping or pasting any advertising notice upon pages of our publications, and from inserting between pages any foreign circular or advertising matter. Advertisers

will please not suggest to their representatives any plan calculated to disregard these requirements.

202. *Classes of publications.*—Publications may conveniently be divided into four classes, as follows:

- (1) General magazines,
- (2) Trade and technical journals,
- (3) Foreign papers,
- (4) Newspapers.
 - (a) City and town daily,
 - (b) Small town daily,
 - (c) Small town weekly.

203. *General magazines.*—The term general magazine is one given loosely to a publication commonly issued at intervals of one week or thirty days, and containing editorial matter other than news that appeals to the public in general instead of to a specific class. Among the monthly magazines of this nature are: *Everybody's*, *McClure's*, *Cosmopolitan*, *Hearst's*, and *Munsey's*. Weekly magazines are *Collier's*, *Saturday Evening Post*, *Harper's*, *Life*, *Leslie's*, and others.

For many reasons, the most important being that it is printed approximately thirty days ahead of publication, the general magazine concerns itself only slightly with informative matter of the type of news. As a rule, those new subjects which possess more or less permanent timeliness are considered. Informative matter of the attractive, educational type comprises by far the largest division of all magazines, with the exception of those that devote themselves more particularly to entertainment, commonly called fiction magazines. Humor magazines limit themselves, for the most part, to humorous matter, although there is a tendency among some to be educative as well. One well-known humorous maga-

zine, for example, advocates woman suffrage, while another opposes vivisection.

204. *Classification of editorial matter.*—Speaking generally, we may say that the editorial matter found in the modern magazine is divided into three classes: (1) Informational, (2) Inspirational, (3) Entertaining. While these divisions may be more or less sharply defined, they frequently merge into one another. Informative matter may be inspirational or entertaining, or both. Inspirational matter frequently is also informative. Amusing or entertaining matter is more clearly defined, being designed solely for the purpose of furnishing entertainment, without regard to its informational or inspirational value.

205. *Informational editorial matter.*—Informational matter makes up by far the largest part of all magazines not of the fiction type. Matter of this kind is designed to disseminate information of use and value to the reader. The following excerpt from an article in *Printers' Ink* entitled "Color Displays in Dealer's Windows," by Charles W. Hurd, is a typical example of straight informational matter attractively written:

Accurate data respecting conditions surrounding the preparation and placing of displays has until recently been lacking. We are getting the facts now.

The Kolynos Company, which makes tooth powder and paste, increased its business in New York City 50 per cent within a year or so by means of window displays, costing in the window about some \$3 apiece and some \$6 apiece. The company does no national or other local advertising. Free samples were distributed in connection with the display and through circularization.

The Bauer Chemical Company, distributors of "Sanatogen" and "Formamint," procures from four to six displays a year

each in a large proportion of its dealers' windows. Close track is kept of the sales made in connection with the displays, and it has been found that they are lower when the same display is repeated a second and third time. This indicates that the public is responsive to window displays, that sales vary quickly with good material or too quick repetition.

206. "*How-to*" editorial matter.—One kind of editorial matter that has gained ground in the last decade is that which is colloquially called "How-to" matter. It is largely informational in its nature and tells the reader specifically how to perform a certain work, such as filing letters, making an electric sign or designing a garment. Trade publications are now using this to a considerable extent.

An illustration of "How-to" matter is seen in the following:

FINDING THE FILED LETTER

A company that sells supplies to city, town and township schools experienced great difficulty in finding correspondence filed in the usual way because of the frequency with which the offices with whom it dealt changed.

A simple solution of the problem was found by printing the word "Subject" on its letterheads at the right of the center, under which the stenographer in typing a letter writes the name of the city, town or township. The letters are then filed under the names of these political divisions, which cannot change. At the left side of the letter, in the salutation, the name and address of the individual appears as in any business correspondence; but the filing clerks understand that the letter is to be filed under the "Subject."

207. *Inspirational editorial matter*.—Inspirational matter free from blending with either of the other forms

constitutes a comparatively small part of the contents of general magazines. Usually a leading page or an odd page somewhere in the magazine contains such matter as the writings of Dr. Orison Swett Marden, Dr. Frank Crane, Herbert Kaufman, Glen Buck, or similar writers.

The following extract from the late *Caxton* by Glen Buck gives a good idea of what is meant by inspirational editorial matter:

Ship Ahoy! You floater in the offing! It's full-steam ahead for you—or Davy Jones' locker. The drifting is pleasant when the sun is high and the weather fair. But always there is night and a storm ahead. Then there is certain flounder for the floater. Power and light you must have a plenty—if you hope to come safely through the big sea and the black dark. Now the danger signals are out—and the sun wears a veil. Slam the helm to port! You will find a thousand more thrills in the doing than you ever did in the drifting. Ship Ahoy—you floater!

208. *Entertaining editorial matter.*—Entertaining matter, as the name implies, is designed to afford diversion or amusement. Fiction is most commonly employed for this purpose. By far the greater part of fictional writing is designed solely with the object of entertaining. Humor is one class of entertaining matter, more or less employed by nearly all publications.

Subject matter of an entertaining character and motive is being used to a greater extent than ever. It is now conceded that it is not necessary to be dull in order to be informative. Educational or informative matter, as handled in the general magazine, is often a blend of the inspirational and the entertaining. An example of this is found in the writings of J. Henri Fabre, in which scientific facts pertaining to the origin, growth and development of insects are given in a style both in-

formative and entertaining. This is the height of good writing and the end toward which all general magazines seem to be progressing:

The sand-wasp does not find it (a caterpillar) either. I see her hunting with some persistency in spots where the earth is slightly cracked. The insect wears itself out in clearing-operations; with a mighty effort it removes lumps of dry earth the size of an apricot-stone. Those spots are soon abandoned, however. Then a suspicion comes to my mind: the fact that there are four or five of us vainly hunting for a gray worm does not prove that the sand-wasp is troubled with the same want of skill. Where man is helpless the insect often triumphs. The exquisite delicacy of perception that guides it cannot leave it at a loss for hours together. Perhaps the gray worm, foreseeing the gathering storm, has dug its way lower down. The huntress knows well where it lies, but cannot extract it from its hiding-place. When she abandons a spot after a few attempts, it is not for want of sagacity, but for want of the requisite power of digging. Wherever the *Ammophila* scratches, there must a gray worm be: the spot is abandoned because the work of extraction is admittedly beyond her strength. It was very stupid of me not to have thought of that before. Would such an experienced poacher pay any attention to a place where there is really nothing? What nonsense!¹

209. *Women's magazines*.—Women's magazines may be considered under the head of general magazines, though in range of contents they vary from those which endeavor to cover all subjects in which women are interested, to those which confine themselves to some one subject of interest to women. *Vogue*, one of the highest grades of women's magazines, is an example of the latter class, dealing mainly with styles and fashions.

As the majority of advertised goods are utilized in the

¹J. Henri Fabre in "Good Housekeeping."

home, and are purchased directly or indirectly by women, it is natural from a business viewpoint that certain magazines should be devoted mainly to the interests of women. Investigation shows that women either buy or influence the buying of 80 per cent of goods used in the home. The purchasing power of women has influenced both editor and advertiser to give due attention to that fact.

The following reasons may be cited as having led to the development of women's magazines:

(1) The general increase of women's purchasing power, many being wage earners and heads of, or contributors to the support of, homes.

(2) The trend toward independent thought and action on the part of women.

(3) The increasing demands on man's time, leaving purchasing more and more to be done by women.

(4) The constantly changing styles and fashions.

210. *Classified advertising*.—Nearly every magazine contains a large quantity of small advertisements. These small advertisements are of two kinds: (1) Display advertisements, and (2) classified advertisements. Display advertisements are run throughout the regular advertising pages of the magazine. The classified advertisements are confined to a separate section of the advertising pages, known as the classified section. As a general rule, display is not allowed in a classified advertisement. Some magazines, however, permit display in classified advertisements in the form of capital letters for the first line or in the use of a small illustration.

While space for display advertisements is always sold by the agate line—never by the word—classified advertising space is generally sold by the word, though in some cases it, too, is sold by the agate line.

The use of classified advertising in the magazines is an upshoot of the classified advertising in the newspapers. Until recent years general magazines as a whole carried no classified advertising. The success of newspapers in obtaining quantities of this advertising, however, led the magazines to enter the field. Classified advertising enables the small firm or a person with very limited capital to sell goods all over the United States, and beyond, at remarkably low cost. Many present-day successful advertisers on a big scale began their advertising in the classified columns of newspapers and magazines.

Classified advertisers use the same style of copy as display advertisers. One noticeable point in classified advertising is its extreme condensation, made necessary by the limited space employed. Again, classified advertisers are not expected to use so expensive printed matter in their follow-up literature as are the users of display advertising.

CHAPTER XVIII

CHARACTERISTICS OF PERIODICALS—Continued

211. *Trade and technical journals.*—A trade paper is one which, as its name indicates, is issued in the interest of some trade. By extension, the term has come to include papers published in the interest of any profession, as, for example, law, medicine, dentistry, etc., or any industry, such as dry goods, groceries, hardware, and the like.

The extent of trade paper publishing is little realized by the average person. There is also a striking connection between certain trades or professions with regard to the number of trade organs published and the membership which they represent. A recent census shows that there are, in the United States, 142,332 physicians with 261 journals devoted to their profession. At the same time, the 25,000 steam fitters and plumbers in the country have but two fairly representative journals devoted to their interests. A still more noticeable instance is furnished by the business field. There are approximately 2,500,000 business proprietors in the United States, yet the typical business magazines occupying the field can be counted on the fingers of one hand. In some cases the field is extremely well covered by trade publications, in others there is a wholly inadequate representation.

212. *Origin and development of the trade journal.*—The price list was the real beginning of the trade journal. It has always been necessary for jobbers and wholesalers to circulate a list giving a description of

goods and quoting current prices. This list was used by the recipient as a guide to purchasing. The next development was the addition to this list of notes of interest to the trade—thus gradually raising the list to the dignity of a publication. A later development was the publication of informational items telling of purchases or methods employed in the profession or trade which the journal represented.

There has been a gradual drift from, first the price list, and second the news list, to the magazine character. Many trade journals still cling to news notes and current prices; among these the *Grocery World*, which continues to give current prices, because of the importance of the subject to those engaged in the grocery business.

A magazine like *Domestic Engineering* which goes to the plumbing and steam-fitting trade, gives some few prices—those of most interest to its subscribers—many news items, particularly those having to do with the letting of contracts or the sale of advertised products, and combines with this a great amount of informational matter, telling the workman, contractor or master builder the most approved method of doing his work.

Another good example of the typical trade journal is furnished by *Printers' Ink*, which is devoted to the field of advertising. This magazine has consistently kept pace with the development of advertising, and has contributed in no small degree to the raising of advertising standards. Recently this magazine has been active in advocating a statute directed against dishonest advertising, which statute in a number of states has been enacted either in its original or in a modified form.

213. *Classes of trade journals.*—There are three main classes of trade journals, namely: (1) publications de-

signed to meet the needs of trades or professions; (2) publications designed for retailers, and (3) publications of mixed character, going to all persons who are interested in the trade or profession. The first class includes such papers as *Printers' Ink*, *American Dental Journal*, *Medical World*, and *American Architect*. In the second class are found such papers as *Dry Goods Reporter*, *Grocery World*, *Hardware Dealers' Magazine*, while in the third might fitly be placed *Domestic Engineering*, *Motor*, *Engineering News*, *Iron Age*, and others.

Professional trade magazines are numerous, particularly within the professions of medicine, surgery, dentistry and the like. Usually the magazines are both well edited and well supported, though obliged, in most instances, to meet the competition of excellent house organs, circulated free or sold at a nominal subscription price. The *Hardware Age*, for example, the subscription price of which is \$2 a year, occupies a field somewhat similar to *Philadelphia-Made Hardware*, which latter is sent to any hardware dealer gratis upon request. *Domestic Engineering* is bought by journeymen plumbers and steam fitters, hardware men, manufacturers and others interested in either the operating, selling or manufacturing end of plumbing and steam-fitting. Such magazines as *Motor* or the *Moving Picture World* appeal directly to the patrons of these sports or interests.

214. *The double appeal*.—What is known in trade paper circles as “making the double appeal” may be illustrated by reference to *Salesmanship Magazine*, now merged into another business magazine. *Salesmanship* was designed to instruct salesmen in the practice of this work. Yet the magazine sold, often in block

subscriptions of hundreds, to sales managers. Consequently, it was necessary to have the editorial matter appeal to sales managers, as they were the purchasers, and to salesmen, for they were the readers. This division of appeal may be seen in many trade journals, and forms one of the difficulties in the way of making a trade journal strictly true to type.

215. *Characteristics of trade paper circulation.*—The one great advantage that trade papers have to offer to advertisers is that of concentrated circulation among the more progressive members who practice a certain trade or profession. Obviously, no one is going to subscribe for a trade journal unless he is interested in its contents. Moreover, as the contents of the average trade paper consist entirely of business information, no one is going to read it unless he is keenly interested in business. And naturally, a man who is keenly interested in his business is a good prospect for articles used in that business.

Compared with the circulation of general magazines, that of the average trade journal is but small, but what the latter may lack in quantity it usually makes up in quality. A number of trade journals are conducted on as high a plane as the better class of general magazines; yet this cannot be said of all.

216. *Trade paper service bureau.*—The trade paper accumulates a vast amount of exclusive, valuable information. Sometimes a "Question and Answer" department is maintained, this being the beginning of the service idea. Trade tips to contractors, advertisers and others interested, are a part of the editorial service, and are often of great value.

In addition to the editorial service, trade papers often maintain advertising service bureaus. Relatively few advertisers in technical journals maintained advertising

departments, and where the preparation of advertisements was left to no one in particular, it was often delayed so long as to be too late for insertion in the publication. Again, such advertisers were frequently unable to prepare good copy of a technical nature, and when their ads failed to produce business, put the blame on the publication. Hence the creation of the service bureau.

217. *Summary of advantages and disadvantages.*—Judged from the advertiser's point of view, advertising in trade journals offers the following advantages:

- (1) Intensity of interest on the part of readers,
- (2) Concentration of interest,
- (3) Co-ordination of interest,
- (4) Selected or preferred list of subscribers.

The chief disadvantage is:

Greater amount of competition, as all advertisers in the medium are in the same line of business.

Advertisers will long continue to reckon with the trade journal as an advertising medium, as its advantages greatly outnumber its disadvantages, and its influence is steadily on the increase.

218. *Farm papers.*—A farm journal is really a trade journal devoted to agriculture or to some of its many branches. The majority of farm journals are general in scope, though some are limited to a particular field, such as *Wheat Growing*, and others to a single line, as is the case with *Gleanings in Bee Culture*.

Farm journals, like newspapers, sometimes have a general circulation and at other times a circulation that might be termed local, though it rarely covers less than one state and frequently a group of states, which by rea-

son of their community of interest can be served by the same periodical.

The farm paper is the logical outgrowth of the farmer's desire for a publication dealing with the subject of farming—in other words, for a trade paper. The *Country Gentleman* came into existence through a consolidation of the *Genesee Farmer*, published from 1831 to 1839, and the *Cultivator*, published from 1834 to 1865. The *Prairie Farmer*, America's oldest farm paper, was founded in 1841. The *Farm Journal* dates from 1877. It was the editor of a farm paper, the *American Agriculturist*, who first took a positive stand against admitting objectionable advertising matter. This was in 1877, and three years later another farm paper, the *Farm Journal*, went a step farther by printing the following notice:

FAIR PLAY

We believe, through careful inquiry, that all the advertisements in this paper are signed by trustworthy persons, and to prove our faith by works, we will make good to subscribers any loss sustained by trusting advertisers who prove to be deliberate swindlers. Rogues shall not ply their trade at the expense of our readers, who are our friends, through the medium of these columns. Let this be understood by everybody now and henceforth.

219. *Advantages of farm journals.*—Through the medium of the various farm journals, the advertiser is able to reach a large class of people who ordinarily cannot be reached through the general magazines. While it is true that of late years many farmers subscribe for the principal magazines, they cannot be said to be representative of the great number of farmers in the United States. The farm journals, in common with other trade

journals, offer the advertiser the advantages of a concentrated circulation among people who are intensely interested in their own line of business and who, therefore, are good prospects for any product that can be used in connection with that business. The importance of the farm journal is obvious when it is remembered that one-half of the people live in the country.

220. *The farmer as a patron.*—The advertising value of farm journals lies in the fact that the farmer is a desirable patron. Not only is the farmer's income greater than that of the average purchaser, but he frequently owns his property. Moreover, the average farmer is conservative, and for this reason alone, when once convinced, becomes a permanent customer. Still another reason is that the farmer usually remains on the farm, or at least in the same locality, for a long term of years. As a consequence, his wants are substantially the same, year after year, increasing only with the increase of his family and his income.

221. *The newspaper.*—The term newspaper has been defined as "a publication issued for general circulation at frequent and regular intervals, usually daily or weekly, intended to convey intelligence of current events, express some specific opinion or view, or represent a particular class or body; in general, a public print that circulates news, advertisements and other matter of general or commercial interest."

As early as 691 B. C., it is said, a daily bulletin was issued in Rome, giving news of the armies in the field. This news was mainly official in character. When the Venetian government in 1566 issued its "Notizie Scritte," the evolution of the modern newspaper really began. From that time on many countries in Europe produced sporadic periodicals. The first English newspaper was

the *Weekly News*, edited by Nathaniel Butler, in 1622. In France, the *Gazette de Franze* was first published on May 30, 1631. The first American newspaper, *Public Occurrences*, was published in Boston, September 25, 1690.

The subsequent development of American newspapers kept pace with the settlement of the country. Wherever the immigrant went, the Washington hand press followed him, and soon newspapers of a few hundred circulation distributed the news of the day. In the last century the newspaper business received its greatest impetus with the invention and perfection of type-setting machines. The use of such machines enables the ordinary weekly newspaper to set its type in a day or two, while the columns of the ordinary country daily may be composed in a few hours. As a result, newspapers have become more numerous and are able to render better service than formerly.

222. *Newspaper circulation*.—In its special sense, the term newspaper is restricted more particularly to those periodicals which make a specialty of collecting and disseminating news, chiefly of a local character. In the United States, with one or two exceptions, newspapers feature local news, sometimes to the practical exclusion of news in other parts of the country and in the world at large. On this account American newspapers as a whole have been accused of being provincial. In exception to this extreme emphasis of local news is the *Christian Science Monitor*, published in Boston, which circulates all over the United States and Canada, as well as elsewhere in the world, and records both national and international events.

While in England each city and town has its own local newspaper, national and international news is obtained

from morning papers of large circulation published in London, which circulate all over the British Isles. As an instance, the London *Daily Mail* has a daily circulation of over one million copies. Three separate issues of this publication are printed simultaneously. The first issue is published in London and circulates in and around London, over the southern and middle counties of England and in Ireland. The second issue is published in Manchester and circulates in and around Manchester in the English counties up to the Scottish border, and all over Scotland. The third issue is published in Paris, France, and from there circulated throughout the continent. The principal news is gathered in the London office. Duplicate plants are situated in Manchester and Paris. As new stories are received to appear in the London issue, they are telegraphed to both the Manchester and Paris offices.

The circulation of each American newspaper is mainly within the immediate vicinity of the city or the town in which it is published. Although commonly copies of the paper circulate all over the United States, this national circulation as a rule is so small, compared with the total circulation of the newspaper, as to be negligible from the standpoint of the advertiser.

Some newspapers, however, have a general appeal, and secure diversified circulation over a wide range of territory by this means. The Springfield, Mass., *Republican* and the *Toledo Blade* are examples of weekly papers which, although devoted in the main to local happenings, circulate widely beyond their immediate locality. Certain other weekly newspapers, such as Pennsylvania *Grit* and the *Saturday Blade*, are not local newspapers in any proper sense, as they treat a

wide range of news in a human-interest style and circulate over wide territories.

223. *Classes.*—Newspapers, being nearly uniform in character, are often classified according to frequency of issue. There are approximately six times as many weekly newspapers as there are daily. At the present time more than two thousand daily newspapers, and twelve thousand weekly, are being published. The smaller dailies commonly issue but six papers each week, while some of the larger city dailies also issue a Sunday edition. As to its contents, this edition is more in the nature of a magazine than a newspaper. Its magazine quality is often further increased by the addition of a so-called magazine supplement of smaller size and more like the average magazine in typography, art and general make-up.

224. *Advantage of newspapers to the advertiser.*—The principal advantage of newspapers as advertising mediums is found in the opportunity which this medium offers of securing immediate and repeated attention. In an advertising campaign using both newspaper and magazine advertisements, newspaper advertising may be written, placed, and the returns tabulated in a short time. Magazine advertising, on the other hand, after being written, must be placed from three to six weeks ahead of the date of publication. Returns from magazine advertising can be accurately tabulated only after several months—in some cases it requires a year or more.

The newspaper permits localization of appeal. Take the case of an advertiser putting a new line of goods on the market. In using newspapers he is not obliged to spread his efforts all over the United States. Instead he can pick out what he considers his most promising city or section of the country and concentrate his advertising

efforts thereon. An advertising appropriation that, when spread over the entire United States, would attract only a small amount of attention, may, when used in newspaper advertising, be made to dominate the attention of the principal people in a city or town.

Business, political, climatic, and other local conditions often make it extremely profitable to operate an immediate localized advertising campaign. While the magazines are doing the big general publicity work, the local newspaper is of great value in crystallizing through local results the interest already aroused. Thus, while face creams, for example, are being advertised for their general value, and to impress upon the public the name of some particular brand, local newspaper advertising may profitably be used simultaneously. In localities where winter weather exists, such newspaper advertisements might well feature the method by which Blank's face cream counteracts the injury to the skin from exposure to cold, sleet and snow. Examples such as this furnish the best arguments for employing general copy in magazines and specific localized copy in the newspapers.

225. *Disadvantages of newspaper advertising.*—As already seen, both magazine and newspaper advertising have their own fields. It is commonly admitted, for example, that magazine advertising gives greater prestige value than newspaper advertising, though in order to conduct an effective magazine campaign considerable capital is needed—a fact which automatically vouches for the solidity of the advertiser and gives him prestige—a prestige which is enhanced by the natural prestige of the medium itself.

A common objection to newspaper advertising is the short life of the newspaper. While the life of a maga-

zine is considered to be about four weeks, a weekly newspaper lives for but a few days, and a daily for only twenty-four hours. The life of a city daily is even shorter, lasting only as long as it takes the person to read it—usually a few minutes, rarely an hour. Newspapers are not usually preserved for reference, or future reading, as are magazines; their value, therefore, is transitory. Thus, while an advertisement in a magazine has repeated opportunities of attracting the reader's attention, a newspaper advertisement rarely has more than one.

Another point to be considered in this connection is the frame of mind of the reader. As a general rule, magazines are read in the home during leisure hours. Not only, therefore, is the magazine reader in a receptive frame of mind, but he has more time to read the advertisements appearing in the magazine. Newspapers, on the other hand, and city newspapers in particular, are usually read in a hurry, as on a railroad train or street car, and are thrown away as soon as they are read.

226. *Advertising rates.*—One difficulty in connection with newspaper advertising is found in the varying rate or charge made for advertising space. In the better class of magazines advertising rates are standardized and inflexible. Advertising space cannot be dickered for. Everyone must pay the same rate. But with newspapers this is not always true; in fact, with the exception of some of the better class of newspapers, advertising rates are notoriously elastic. The advertiser has no sure means of knowing that he is not paying a higher rate for space than his competitor. However, thanks to the efforts of the Associated Advertising Clubs of the World, and the Association of National Advertising Managers, this condition is rapidly becoming improved and it is

probably only a question of time when newspaper rates, in common with magazine rates, will be on a one-price basis.

It has been estimated that more than \$600,000,000 are spent annually in the United States for various forms of advertising. Over one-third of this amount is spent in newspaper advertising, according to the following tabulation taken from *Printers' Ink*:

Newspaper advertising (retail and general)	\$250,000,000
Direct-mail advertising (circulars, form letters, etc.)	100,000,000
Magazine advertising	60,000,000
Farm and mail-order	75,000,000
Novelty	30,000,000
Billposting	30,000,000
Outdoor—electric signs, etc.	25,000,000
Demonstration and sampling	18,000,000
Street-car advertising	10,000,000
House-organs, etc.	7,000,000
Distributing	6,000,000
Theatre programs, curtain and miscellaneous	5,000,000
	<hr/>
	\$616,000,000

It is a safe prediction that newspapers will continue to play as great a part in advertising as they do in the dissemination of news. Themselves a necessity, their growing influence will witness a corresponding growth in their advertising value.

CHAPTER XIX

OUTDOOR ADVERTISING

227. *The use of the signboard.*—Newspapers and magazines are read almost wholly indoors. They are perused in the comparative quiet of the home. But every person able to do so spends at least some part of the day outdoors. The worker in office, store, and factory walks or rides to his place of business in the morning and returns in the same way at the end of the day. The housewife lays aside her household duties in order to visit the stores in her town or to make a neighborly call. Young or old, rich or poor, all persons spend some of their time outdoors. It would be strange indeed if advantage were not taken of this fact to attract the attention of the buying public to the value or desirability of goods intended for general consumption.

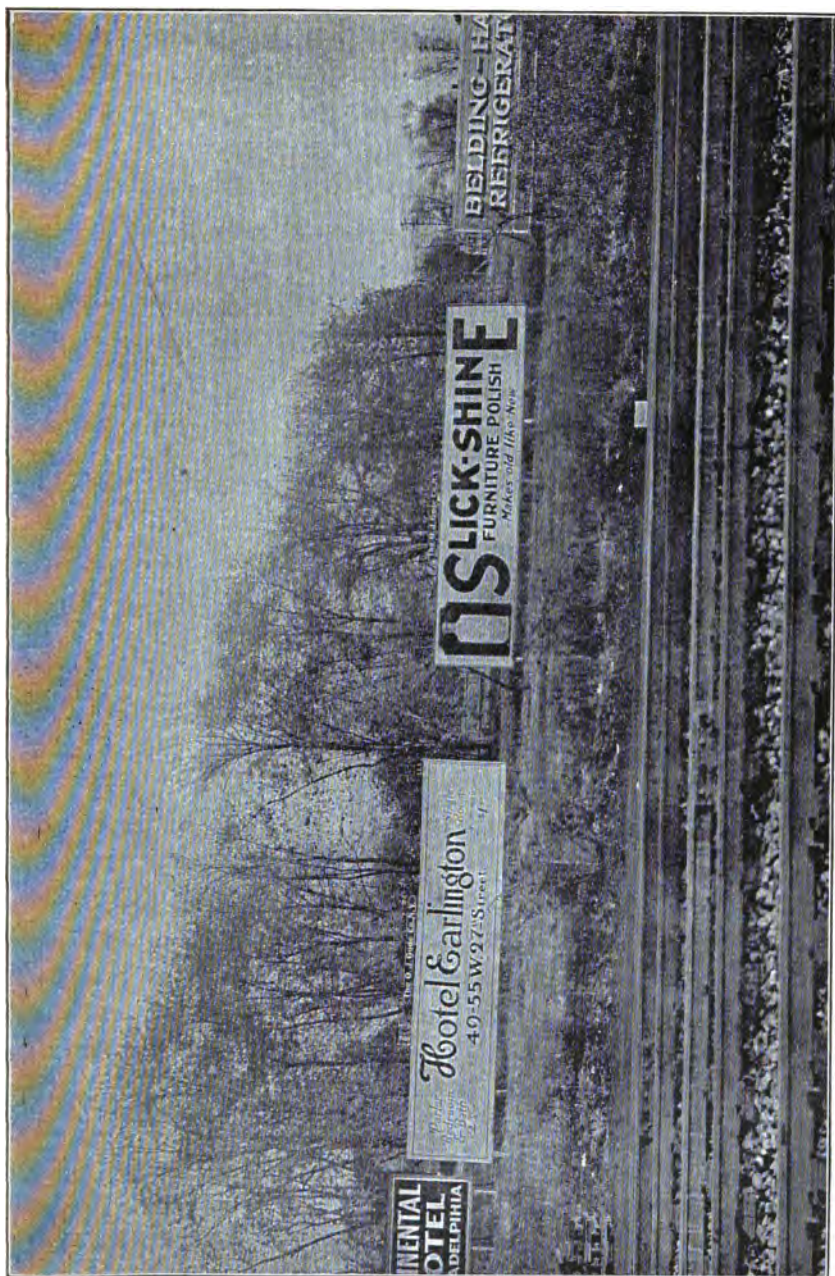
Accordingly the bill-board has come to be extensively used for the purpose. One cannot travel far today without being reminded of the fact that a certain pickle manufacturer has "fifty-seven varieties" of his products on sale everywhere, or that a certain watch "made the dollar famous," or that a certain typewriter is "the machine you will eventually buy."

It is more than probable that outdoor signs were among the earliest forms of advertising, if we limit the latter term to announcements made by written or printed notices. The sign-board was in common use by the Romans, and excavations have brought to light their use even at a much earlier period. From a simple notice,

placed over the doors of houses, informing the people where certain goods were kept, or announcing an event to take place at a given time and place, the outdoor sign-board has developed into a direct and forceful inciter to action favorable to the purchase of commodities of nearly every kind.

228. *Outdoor copy.*—In contrast with the lengthy description and argument fitly presented through the magazine or newspaper advertisement, the outdoor sign is brief and direct. Its message is short, but constant reiteration causes it to be remembered and believed. In the tireless repetition of its message lies much of the advertising value attributed to the signboard. “Pears’ for the Complexion,” it says to us on our way to work in the morning. “Pears’ for the Complexion,” it reminds us at night as we are passing on our way home. Morning by morning and evening by evening its brief message is repeated. Unconsciously we come to believe that if we value our complexion we must use Pears’ soap, even though no actual reason has been given us for such a conclusion. The sign-board never argues; it rarely explains: it simply asserts or commands. “Goodrich Tires are Good Tires”; “Shave yourself with the Gillette”; “Eat Rolled Oats”; “Get the Welch Habit”—such are messages delivered daily to hundreds of thousands of persons walking or riding in our streets or traveling upon our railroads.

Obviously, the function of outdoor advertising is to supplement, not to supplant, magazine and newspaper advertising. For an advertiser to attempt telling his entire story by means of bill-board publicity would be a serious mistake. Occasionally one sees such an attempt and the folly of it is apparent. Particularly when outdoor signs are placed along the railroad tracks to be read



by the travelers on passing trains does a mistake of this kind become noticeable. In the few seconds during which the sign is visible, it is clearly impossible to read more than a very few words, and even these must be in large display. When instead of five or six words, the advertiser attempts to crowd in twenty or thirty, he plainly defeats his own purpose.

Outdoor advertising is done today chiefly by means of

- (1) Posters,
- (2) Painted signs, and
- (3) Electric display.

229. *The poster.*—The poster consists of a certain number of printed or lithographed sheets of paper, each sheet measuring 28 by 42 inches. The poster varies in size from a three-sheet up to a twenty-four-sheet. The cost of the sheet varies from \$130 per thousand to \$182 per thousand, the difference in price depending upon the grade of the pictorial work and the number of colors used. These prices are for lots of five thousand. If bought in single thousands, the sheets would cost from 70 to 80 per cent more.

Considerable judgment is required in the placing of bill-board advertising. In many quarters strong objections have been raised to the presence of this rapidly increasing form of advertising. The advertiser cannot hope to gain much by placing before a community a sign which would arouse only feelings of resentment on the part of those who read it. This ill-will of the public may be aroused either by the style of the advertising used or by the location of the bill-board. So little have advertisers regarded the feeling of communities in this respect that many have come to believe that the presence of bill-boards should be regulated by some authority that will at least enforce a standard as high as that en-

forced by the Post-Office Department in regulating the character of the literature which goes through the mails. One judge, at least, has declared:

It is conceded that the police power is adequate to restrain offensive noises and odors; the same protection to the eye, it is conceived, would not establish a new principle, but carry a recognized principle to further application. A glaring bill-board set opposite a man's house in a vacant lot bordering upon a public highway, in a country town devoted to homes, is just as offensive to the immediate residents as would be the maintenance of a pig-sty giving forth offensive odors, or the maintenance of a stone-breaking machine. . . . It would be a singular result of our laws if relief could not be had against the maintenance, for purely advertising purposes, of an uncouth bill-board opposite my house, having painted upon it grotesque advertisements and being constantly, hourly and daily a detriment to my property and a source of injury to the feelings of myself and family—or if an ordinance having for its object the suppression of this nuisance could not be declared valid.

In some of the European countries, particularly in Germany, the location of posters in cities has been made the subject of regulation by the authorities. As a result the posters are of uniform size, about the size of a one-sheet poster, and the places where they may be displayed are comparatively few and carefully designated. One result of such regulation has been to improve the existing qualities of the posters, in an effort to obtain by that means the result which in this country is sought to be obtained by means of size. In such countries as Germany, France, and England, poster work has attained a high degree of artistic value, and the poster artist is regarded as highly as the artist who has specialized in mural decoration, or in portrait work. That European

posters are as effective from the advertising standpoint as they are interesting from an artistic point of view can hardly be doubted.

230. *Cost of bill-board advertising.*—It is rather difficult to obtain comprehensive statistics covering the information necessary to undertake a national advertising campaign by use of bill-boards. The following estimate given by a successful advertiser will throw some light upon the cost involved in such an undertaking. Six hundred dollars, it is estimated, will give a good showing on eight-sheet posters over the whole state of Iowa with its more than two million people. This would provide for four weeks' display in the seven largest cities of the state, and in nearly one hundred and fifty smaller towns. A like sum would also cover the expenses of a bill-board campaign in Illinois, leaving out Cook county, and the same amount would cover Indiana, and, if we leave out Cincinnati and Cleveland, six hundred dollars will pay for a month's showing throughout the state of Ohio. If the period of display were for three months or six months, space could be contracted for at a discount of five and ten per cent.

It is safe to estimate the cost of covering cities having from one to five thousand inhabitants at about two dollars and eighty cents per month. This will allow five-to eight-sheet posters at seven cents per sheet.

In estimating the amount of display for different cities, it should be kept in mind that the city which is compactly built offers better advertising opportunities than the city that is scattered over a comparatively large area.

231. *Organization of bill-posting concerns.*—A study of the organization of the bill-posting industry discloses a peculiar situation. On the operating side this business is one of the best organized of any of the methods of

advertising in this country. While street car advertising is divided among a number of companies and agencies working at variance, and while competition between magazines and newspapers is notoriously strong, advertising by means of bill-boards is under the control of an association having at its disposal for this form of advertising practically every city and town in the United States and Canada. The members of this association, numbering about three thousand four hundred, control the sale of the entire bill-board space which is listed with the association and protected by it, thereby assuring the advertiser that his copy, position and period of display will be provided for according to the exact terms of his contract.

As a rule, bill-board advertising is not placed through the advertising agencies, but is given to the official solicitors of the Associated Bill-posters, of which there are about forty in all, or to the plant owners themselves. The latter, however, usually confine themselves to their local fields and make no attempt at handling national accounts.

At this point the bill-posting industry shows a peculiar weakness of its organization. Although advertising agencies control about seventy-five per cent of the national advertising patronage, but little effort appears to have been made by the bill-posting association to bring about any real cooperation with the advertising agencies. With the exception of four agencies which make a specialty of bill-posting, and which deal directly with the bill-posters in the various towns and cities, this method of advertising formerly received but little practical assistance from the agencies.

In order to remedy this condition and incidentally to meet the growing competition of the newspapers, the

magazines, and especially street car advertising, the association has organized a "Promotion Bureau." This bureau has been charged with the formulation of plans for strengthening this particular kind of advertising. It is the object of the association to develop the great field of commercial advertising as extensively as that which pertains to the theatrical and circus organizations.

232. *Painted signs.*—Closely akin to the poster is the painted sign. Painted advertisements may be classified as regular and temporary. Regular painted signs are set up all over the country, and regular stands for them are maintained in the cities. Chance painted signs depend for their display upon available fences and buildings. Chance bulletins are also chance signs which depend upon the presence of a vacant lot or building in course of erection, and necessarily are of a temporary nature.

The elements which enter into the cost of a painted sign are: rental of the land or wall space from the tenant or owners; cost of construction and maintenance of the bulletin board; cost of painting and administrative expenses, such as office rent, yard rent, salaries of managers, bookkeepers, stenographers, etc.

A concrete example will show what price is paid for advertising service and how the cost is distributed. The Coca-Cola Company contracted for sign work aggregating about two million square feet in the United States at a maximum price of four cents per square foot annually. The work was distributed among the various outdoor advertisers who control this kind of advertising space in the different localities. Such firms as Varney and Green, in Los Angeles, divide expenses with the advertiser in carrying out their part of such a contract as follows: One cent per square foot would be paid for

their leases; two cents per square foot for painted spaces; one-half cent per square foot for administrative expenses; leaving one-half cent per square foot to be applied to profits. The cost of bulletins, such as those erected around a new building or around a vacant lot, is twenty-five to fifty cents per running foot per month. These prices include one painting, with a repainting at the end of six months on a yearly contract. The displays average ten feet high, though some are as high as fourteen feet. Special locations, of course, demand special rates, and are usually sold to the highest bidders. Contracts are not generally made for less than six months.

233. Risks of advertising by posters or by painted signs.—The use of bill-boards for advertising purposes involves considerable risk to the advertiser. If posters are used, the advertiser runs the risk of having his sign destroyed by wind and rain. To meet this emergency, extra sheets should always be sent to the local bill-posting agency. If a painted sign upon a wall is used, the advertiser may be compelled to see his sign obscured from public view by the erection of a new building. The Force Food Company has a record of having paid two thousand four hundred dollars for a wall which remained exposed for only eight weeks.

234. Electric signs.—The most recent and radical development of the outdoor advertising idea is the use of electric signs by means of which the public is reminded of the merit of Smith's Tea and Brown's Soap long after the fading daylight has rendered the ordinary poster or painted sign invisible.

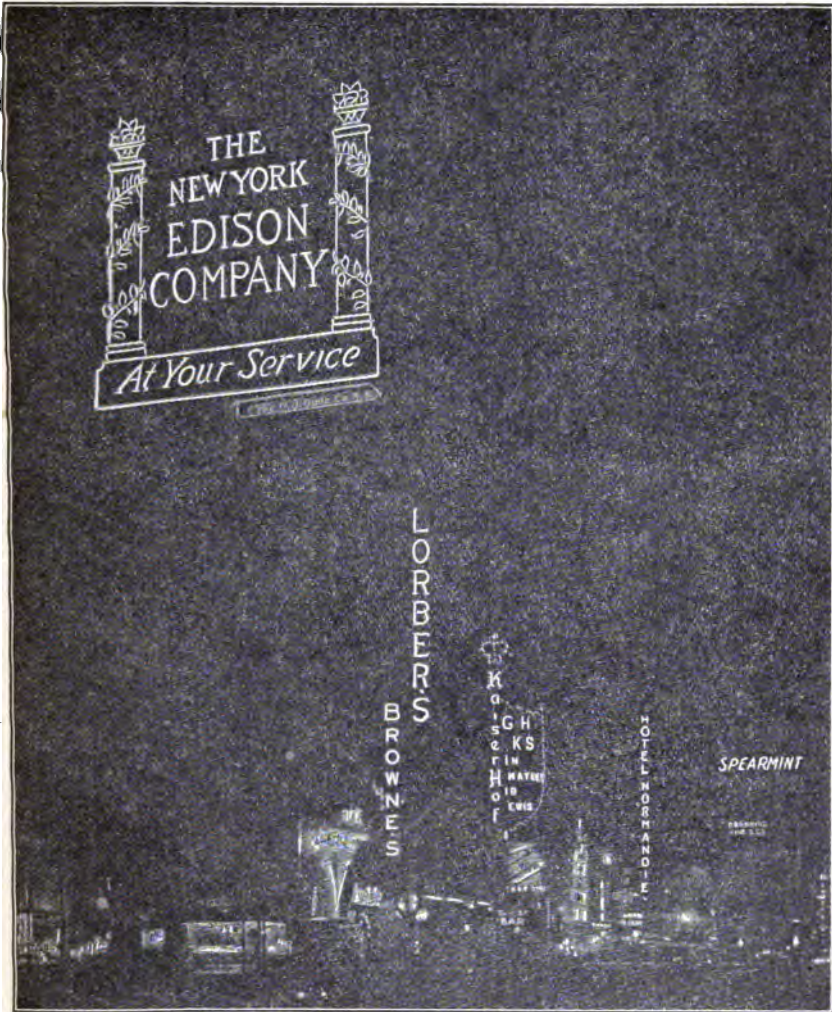
Possibly nowhere in the world is seen such a display of electric signs as in Broadway, New York, between Twenty-third Street and Fifty-ninth Street. It is the

illumination produced by the vast number of electric lights that has given to that part of the metropolitan thoroughfare the name "The White Way."

At first the electric sign contented itself with merely spelling out the name of the goods that was being exploited. But competition for attention soon created a demand for motion, as well as for light, and gradually the motions became more and more complex, until to-day the electric signs of "The White Way" fill with wonder the thousands that nightly throng this part of the great city. The movements are secured by means of succeeding contacts, produced by a revolving "flasher," as it is termed, so that different bulbs or sections light up at different times.

235. *Electric sign costs.*—Prices for such signs are interesting. One sign space at Longacre Square has been quoted at \$1,500 per month. The sign space in front of the building across the square from the Hotel Astor has been quoted at \$1,000 per month, and the space across from the Hotel Knickerbocker is said to sell for \$400 per month. There are many other spaces which sell for from \$1,000 to \$1,200 per month, and it has been estimated by a competent authority that \$2,000,000 a year is spent in New York and vicinity on such sign spaces. It is interesting to note in this connection that the flashlight sign is cheaper than the permanent one, since the latter is using power continuously, and it is this item that makes the expense so high. Even the small fractions between flashes is a great saving of power and therefore of cost.

236. *Placing of electrical signs.*—As an illustration of the applicability of the general principles of advertising, it may be noted that electric signs are put in certain places apparently because of their influence upon special



classes of buyers. Thus a certain petticoat sign in New York City was placed where it could be seen from the vicinity of Hammerstein's Victoria Theatre. During the buying season this theatre becomes a meeting place for hundreds of professional dry-goods buyers, mostly

from out-of-town, and it is these men, and not the ordinary man or woman who may be passing on the street, whom the advertiser in that instance wished to impress.

237. *Organization of electrical advertising.*—The electric advertising business in the United States is thus far not nearly so well organized as that of the bill-posters or the painted signs. There is not, at present, any arrangement whereby a national advertiser can obtain information relating to the cost of the display in various cities, unless he takes the matter up directly with the local firm in each city. As a matter of fact, there is practically no available literature or statistics on the subject of electric advertising. So far, electric light companies have been the chief factors in promoting this new medium of commercial publicity.

238. *Indoor electrical advertising.*—Electric advertising is not exclusively an outdoor feature. It may be used in the store with good effect. Window advertising, interior decoration, lighting and display schemes have been revolutionized since electricity came into general use. Such interior lighting and decorating may be well considered a part of the merchant's advertising. Not only does it make the display of goods more attractive and appealing, but it imparts a spirit of cheerfulness to the entire store—a fact which has a distinct advertising value. The business of the druggist is specially adaptable to this form of electric display. The testimony of one such concern, located in the center of the business district of a large city, is that sixty per cent of its sales are made after five o'clock in the evening.

Without attempting to specify all the various lines to which electric advertising may be adapted, it may be said in brief that the term electric advertising is used to des-

ignite all the methods employed for attracting attention by the use of electric lights.

239. *Street car advertising.*—For many years the busses carrying passengers through the streets of London and Paris have had their outsides covered with the advertisements of manufacturers and merchants. Gradually this practice led to the carrying of advertisements also on the inside of the cars or busses, and it is probable that the prevailing practice in America of utilizing indoor space in street cars for advertising purposes had its origin in the foreign practice described.

Street car advertising is based upon the belief that the passengers, being compelled to spend a certain length of time in the car without anything in particular to occupy them, are sure to read the signs displayed before their eyes. Experiments conducted with different kinds of advertising have proved this theory correct, and there is no doubt that the number of street car passengers who read the signs is sufficient to make this form of advertising a profitable investment.

Street car advertising is probably better systematized and classified than any of the other subsidiary advertising methods. The street car work is in the hands of a few companies which have franchises and options upon most of the street car space in the country. It requires about sixty thousand cars to cover the entire United States with street car advertising. Canada requires another thousand or two. That number of cards would give to every full-time car just one card. Short time cars—that is, cars making only short runs, are not included in the foregoing estimate. A census including all cars which carry advertising, such as elevated, subway, and railroads, would raise the number to about seventy-two thousand. The service changes cards as often

as desired, but as a rule changes them either once a week or once a month. The agency always sends extra cards to each distributing center in order to replace damaged or mutilated ones.

As the size of the single card is ~~11~~²¹ by 21 inches, the cost of covering the country thoroughly is necessarily high, amounting in the foregoing calculation to more than \$15,000 per month.

240. *Character of street car advertisements.*—A chief consideration in connection with the use of street car advertising is (1) the character of the advertisement, and (2) whether or not the street car should be used in preference to other methods of securing local publicity. In this connection, an answer should be sought to the following questions: (1) Who read the local newspaper? (2) What was its circulation during the past year? (3) What is the circulation in the particular district or the locality to be covered? (4) How many paid rides were sold on the cars? (5) What position can be obtained? (6) What are the rates? (7) How does the cost of car cards, illustrations and engravings compare with like cost of newspaper cuts, etc.? (8) What other business proposition of a like nature has the street car advertising agency been handling with success? (9) Compare the circulation of the local papers to the population of the district desired to be covered and the number of paid rides on the line traversing the same territory.

When the advertiser has gone as far as statistics will carry him, he will find it a great help to verify this information by means of such general impressions as he may gain by observing the density of traffic both during the slack and the rush hours upon the street cars, and by noting the business activities of the various news stands. These general impressions may prove very help-

ful in determining whether the district contains a suitable number of prospective customers. In every large city the various classes of the population are inclined to settle in certain sections. It would not be necessary, for example, for a firm advertising goods that appealed chiefly to the wealthier classes, to go into all the street cars of a city like New York or Chicago. It would be sufficient if the card were carried by such cars as traverse the more aristocratic sections. To display it in cars operating in the cheap residence section would be a waste of money.

241. *Street car copy.*—The matter of attracting attention is necessarily of first importance in the design of street car advertisements, and should be given due consideration in determining its character. In the second place, it should be remembered that owing to the limited space available, more than fifty words of description can rarely be used to advantage. Third, this advertisement must be read by people at a considerable distance from the sign. Fourth, the state of mind of the readers must be considered, since there are certain distractions common to all traveling which tend to divert attention from the printed cards. For this reason, it is better that the advertisement should be so composed as to impress the reader by means of forceful suggestions, rather than by means of lengthy arguments. This does not mean, however, that the use of arguments can be ignored. The advertisement of Meyer's gloves, shown on page 318, presents in one phrase both a forceful suggestion and a strong argument.

242. *Necessity for direct appeal.*—As a rule, the success of car advertisements depends upon the directness of the appeal to the persons reading them. For this reason the second or first personal pronoun is frequently



Look for the Trade Mark

MEYERS MAKE

Like Old Friends,
They Wear Well

used—the nature of the advertisement being made a command rather than an argument. One authority says:

Your car ad must not omit any essentials. It must not sound like a fragment from a book index, and yet it can't take for granted that the public knows any of the details of the advertised article on which you might build your argument.

Each car ad attempts to drive home one good point. The reader's mind is pinned to one good argument without distraction. That argument is the first thing he reads; it's the last he reads—and the first and the last impressions usually stick.

In digestible doses the car series sends home, one by one, the truths of a selling story. Were those truths collated they might be wearisome reading; very possibly they might not be read at all.

An illustration will show the development of advertising copy in an effort to bring out the various points mentioned in the foregoing. The text, as originally composed, was as follows:

Much trouble is saved by paying bills with checks.

The check acts as a receipt for payment.

Put your money in the dime bank, subject to checks, and avoid ugly disputes.

The material for a good advertisement is here, but its presentation is uninteresting. The advertisement was revised to read as follows:

You may SAY you paid your bill, but you can't prove it.

You could if you had used a check.

A check prevents arguments.

Put your money in the dime bank, subject to check, and avoid ugly disputes.

But neither in form nor tone does this advertisement yet rise above the commonplace. It is more convincing because it uses the pronoun in the second person, but still

it is not direct enough. The form, after being recast again and again, finally took the form in which it appeared before the public:

“You didn’t!”

“I did!”

“You didn’t!”

Hush! Stop disputing!

You can PROVE that you paid that bill if you paid it by check.

Put your money in the Dime Bank, pay by check, and avoid ugly disputes.

243. *Street car versus other advertising.*—A few general considerations with regard to street car advertising as compared with other methods of publicity, should be noted. In the first place, street car advertising is rarely adaptable to an advertising campaign in which daily announcements are a feature, nor to one in which large returns, after the manner of the mail-order house, are expected. The cost of the card makes the first method prohibitive, while the limitations as to space make it difficult to impress the name and address of the firm upon the reader so that he will remember it when he reaches home. Street car advertising lacks the qualities which give definiteness and expansion to periodical advertising, but so far as it goes, its effect is very intensive, and thus it becomes a valuable supplement in the general advertising campaign. Moreover, by the fact that the street car ad comes before the eyes of a greater number of people or before the same people a greater number of times, than do advertisements in other mediums, the effect is still further enhanced. In discussing this point, the authors of “Modern Advertising” make the following interesting statement:

New York City, for instance, by which is meant the entire metropolitan district, on both sides of the Hudson and East Rivers, has a population of 4,500,000. The surface, electric and elevated roads in this district carry every year 1,350,000,000 people. Only a small percentage of these people, who average at least two trips a day, entirely escape the advertising which appears in the cars. The population of the metropolitan district of Boston and suburbs is 1,162,000. The average travel in Boston is 700,000 people daily, or 259,000,000 each year.

Street car advertising acts on passengers in a more or less compulsory way. It cannot be escaped, especially where one is a constant daily rider. Therefore, it is a powerful auxiliary to any other form of advertising. No story which requires details in telling it can, however, be successfully exploited in street cars. Descriptive space can be obtained only in magazines and newspapers.

With reference to organization of the business of street car advertising, it may be said never to have been controlled entirely by any one agency. The country is divided into sections under the control of different agents. Thus, the whole of New England is managed by one firm; the Middle States, Illinois, Indiana, Iowa, Michigan, and Wisconsin, are controlled by another; the South, east of the Mississippi, is owned by still another; while the Pacific Slope is governed by a San Francisco firm. New York and Chicago may be considered territories in themselves, each of which is divided among a number of agencies. All the surface cars in New York, including the Fifth Avenue stage line, are controlled by one concern. The elevated roads in New York and Brooklyn are under another firm; while the surface system in Brooklyn is controlled by still another company.

CHAPTER XX

MISCELLANEOUS FORMS OF ADVERTISING

244. *Booklets and folders.*—The use to which booklets and folders may be put as advertising auxiliaries are many. Next to a personal letter, the booklet or the folder—which differ only in size—is the most direct form of advertising. The aim of the booklet is to present in concise form the various selling points of the goods or articles, frequently including prices, so as to make it easy for the customer to order.

The problem to be considered in the preparation of such booklets is chiefly that of making the description sufficiently complete without making it unduly long. In addition, the question of style, composition, printing, etc., must be considered with regard to their bearing upon the nature, quality and price of the goods. All the reasons, psychological or otherwise, governing other forms of advertising, apply with equal force to the booklet in determining the contents, dimensions and proportions thereof.

245. *Size and shape of booklet.*—With regard to the size of the booklet, considered from the business man's point of view, one author says:

I venture to say the vast majority of booklets that have been thrown aside will be found to have had large pages, and therefore no place could be found about a business man's desk in which they could fall. Time and again I have heard business men comment on the beauty of typography of the folder or booklet, but they say they should be smaller. A large booklet lies about a desk until it eventually gets in the way, when

it is dropped into the waste basket or put away in a bookcase or a drawer where it soon ceases to have that ever-present familiarity and opportunity to do business that goes with a place on a man's desk.

Booklets combining artistic qualities with commercial success are frequently found of a size 6 inches long by 4 inches wide and from one-half to three-quarters of an inch thick. This size seems to meet with general favor, hence suits the demands of the advertiser for a maximum return in response to this appeal. From this it would seem that it were better not to choose odd or extraordinary shapes. Little booklets in the form of bells or dollar marks, of which examples are frequently seen, are considered by many business men as an expression of bad taste. They say it advertises the cleverness of the advertising manager rather than the nature and quality of the firm's goods. To the extent that this view is held, such advertising necessarily fails in its purpose.

246. *Making booklets effective.*—A booklet, in order to be effective, should appeal to the reader as being a candid statement of facts, namely, that it is an advertising method, and that the advertiser wants the reader to trade with him. It makes no difference in this connection whether the reader is already a customer or whether he is one who has simply expressed an interest in your business, or even whether he is at the time ignorant of your existence. Each reader, whether he be a customer or not, is open to the approach of competing firms; so that even though the advertiser may have established trade connections with him, he may nevertheless be taken away by the competitor who has gained his attention by means of the stronger appeal contained in the booklet or folder sent him.

How the interest of an indifferent firm may be gained

by the means of a booklet gotten up in a high grade of work is well illustrated in one instance, as related by E. St. Elmo Lewis in his book, "Financial Advertising." The National Cash Register Company on one occasion desired to present to a select few among the most prominent merchants of the United States and France, an argument relative to their department store cash register. A booklet was prepared to meet the special requirements, one of which was that the advertising matter should reach the head of the firm. Common folders and advertising by means of personal letters had failed, and so it was decided to make a book, the printing, binding and general make-up of which should be so costly that the recipient by reason of this very fact would be compelled to consider its contents. Accordingly, a booklet was designed, prepared, and sent, inclosed in a hand-sewed pigskin traveling bag of the latest London design and workmanship. In all, the booklet cost more than \$50, but it reached the head office and accomplished its purpose. This, of course, was a device to meet an extraordinary case, but it goes to show to what length the advertising strategist may go when circumstances demand it.

247. *Hand bills and sampling.*—The use of booklets and folders—especially if finely printed and illustrated—is limited by their cost to the advertising of articles more or less expensive or to goods of which large quantities are usually bought at one time. As a rule such booklets are distributed through the mails. Lower-priced commodities, on the other hand, or goods usually bought by the householder in small quantities, are frequently advertised by means of handbills, delivered by messenger from door to door. At one time this method of advertising was largely confined to drug and liquor

houses. This fact, combined with tactless means of forcing handbills and samples into private households, to say nothing of the disreputable character of the "literature," created a strong prejudice in the minds of advertisers against the employment of this method. Of late, however, makers of food products, soaps, etc., have been using this means of advertising with considerable success.

The use of this method involves risks of two kinds. The first pertains to the getting of honest distribution. The second has to do with the legal liabilities to which distributors of sample medicines, etc., are subject. To reduce these risks as far as possible, agencies have grown up which assume certain of these risks and guarantee to the advertiser a satisfactory service within certain territory. The agency in turn secures the services of men as distributors in the various towns and cities of the country. It investigates, as far as possible, the character and record of these men and keeps a close tab on their work by means of a system of reports to the central agency. The latter keeps the local distributor informed of all new legislation¹ affecting the distribution of circulars,

¹The William A. Molton Distributing Agency on a card issued to its regular distributors, says:

Your attention is called specifically to the Ohio State Law, referring to the distribution of samples or Medicines or Drugs, as printed on the back of this card.

In compliance with this law, we warn you to make distribution of Medicines or Drugs of any nature TO ADULT PERSONS as follows:

Call on each family by going to the door most used. Rap gently and wait until door is opened, then hand the sample to an ADULT PERSON in a polite manner with the request that they give the sample a trial.

If no person opens the door, DO NOT UNDERTAKE TO LEAVE SAMPLE OUTSIDE OR IN LETTER BOX, OR BY THROWING IN OPEN WINDOW.

No samples are to be distributed in shops, mills, offices, stores, or to people on the street.

BEAR IN MIND

At all times that you are subject to arrest, fine and imprisonment at any time you violate our instructions, and that we will refuse to defend you in any way if you violate the law.

medicines or drugs, and tells them of firms that are likely to contract for the distribution of circulars or samples. It also sends up-to-date lists of reliable local distributors to large advertisers, such as the Swift Specific Company, the Rexall Company, etc. Usually such large advertisers are glad to make use of the distributors recommended by the agencies for the distribution of their samples or circulars.

248. Methods of agencies for distribution of hand bills.—One of the largest distributing agencies describes its method as follows:

We guarantee the services of all distributors registered on our lists to all advertisers who may employ them, and agree to reimburse advertisers for any proven loss sustained through violation of contract, negligence, or any unsatisfactory service.

Guarantee holds good on any distributor as long as he is registered on our guaranteed list. But we are not responsible for orders executed by him after he has been removed from our list.

We claim to publish and guarantee the largest list of reliable experienced distributors, as ours is an open agency devoted to the best interests of all advertisers. We recognize all proven reliable distributors, regardless of their connection with other agencies, associations, etc., as we reserve the privilege to act as our judgment dictates, in order to establish a reliable service at all times.

Advertisers desiring to employ distributors listed herein are requested to correspond direct with the distributor, sending sample matter to be distributed, stating manner in which it is to be done, and request price per thousand pieces. Also be sure to mention that you were referred to them through the Molton's List, and that you hold the Molton Agency responsible for the service. Do not ship matter until satisfactory understanding is reached. If any complaints are made that matter has been destroyed, or wasted, or distributed differently than

agreed upon, make copy of same and forward us, and we will immediately investigate, and if found to be correct, we will pay the damage and also publish full facts, which will cause all advertisers to cease placing contracts with such distributors.

Firms employing traveling distributors who contract with or employ local distributors, at each stop, should supply their traveling representatives with these lists, as we are pleased to furnish them to GENERAL ADVERTISERS in any quantity.

These lists are revised monthly in order to keep them up to date, and advertisers should refer to the latest list only, which can be had upon application. Our endorsement holds good on all distributors published in each list as it appears, unless otherwise stated in *Up-to-date Distributer*.

Advertisers are cordially invited to correspond with us freely on all matters pertaining to the business, as we are pleased at all times to render all the advice and service in our power, and free of expense.

SPECIAL NOTICE.—All who employ distributors listed herewith, under our guarantee, will take notice that we only guarantee their service for the towns as listed and not for country routes or additional territory they may cover, **UNLESS SAME IS LISTED HEREIN.**

We do not guarantee that the number of pieces mentioned to cover distributors is absolutely correct. However, distributors have in every instance stated that their figures submitted are taken from an actual canvass of their whole territory, reaching desirable classes only. In the small towns and cities a small quantity has been added to place into farmers' vehicles when they come into town. This applies only to the agricultural districts.

249. Cost of distribution.—Hand bills and samples are generally distributed at a cost of so much per thousand. The advertiser, therefore, should endeavor to learn what number of pieces will be required to cover a particular locality. There is a great temptation for a

local distributor to exaggerate when giving his estimate of the number required. In this respect the central distributing agency is generally more to be relied upon. Even where an advertiser sends his own traveling representative from town to town for the purpose of hiring local distributors, it is often wise to consult the guaranteed list of some central division, as the list men are likely to feel their responsibility to a greater extent than the casual distributor who may be picked up at random in any town. This service may cost more, but it gets more "under the doors."

250. *Blotters*.—Advertising by means of blotters is probably used more extensively than any other form of direct or personal advertising. Though this method of advertising is relatively inexpensive, care should be taken to select an appropriate form and inscription by which the firm or the goods are announced. The advertiser who shows poor taste in this respect will get poor results. His object should be to leave a good impression upon the minds of those who use the blotter and who, therefore, see his advertisement day after day. In order to get the best cumulative results, the blotter should be distributed at least as often as once a month to all customers and to all the business houses in his locality where business is sought. It is well to vary the announcement from time to time, but the use of short, terse, sharp arguments should never be departed from. If the blotter is intended for use in the office, the argument should be made to appeal not only to the head of the house, but to the office force as well. Banks have found blotters of the better grade, well printed and carrying an appropriate illustration, to be a convenient form of advertising their facilities in a dignified and effective way.

251. *Advertising novelties.*—Advertising by means of booklets or hand bills relies for effectiveness wholly upon the arguments or suggestion which they carry. If their methods fail to awaken response on the part of the reader, they are mercilessly flung into the waste basket and promptly forgotten. They possess no intrinsic value, hence will not be kept for their own sake. It was for the purpose of increasing the keeping value of the advertising matter that seekers after publicity began to employ what has come to be known as *advertising specialties*, that is, articles having some intrinsic value and being used to exploit the advertiser's goods or services. Articles employed for this purpose range from calendars costing but a few cents each to fountain pens, bill folds and other articles sometimes worth several dollars.

In his use of advertising specialties, the advertiser allies himself with that well-nigh universal trait of human nature which makes it next to impossible to throw away an object that possesses some intrinsic value. Accordingly, as long as the article is kept, the advertisement which it bears will be read and reread. Moreover, when the specialty chosen possesses distinct intrinsic value, it assumes the character of a gift, and as such still further assists in the creation of good-will toward the goods which it is made to advertise.

Today a number of manufacturers devote their energies to the production of advertising specialties. The interests of such manufacturers are necessarily identical with those of the advertisers. If the manufacturer is to succeed, the advertiser using his specialty must also succeed. Hence, it is much more important from the manufacturer's point of view that the advertiser get value received from the advertising, than it is for the manufac-

turer of the specialty to increase the size of any one sales order. One firm, for instance, maintains an information department for the use of their customers, in order that these may obtain the largest possible returns from the specialties purchased to be used as advertising mediums. In this department competent men are employed to write advertisements and to suggest methods that will assist in moving unsold goods on the advertisers' shelves. It is readily understood that the success of the manufacturer of advertising specialties depends more upon his ability to sell ideas and plans for making these ideas effective than upon the sale of such novelties regarded as merchandise.

Two dangers confront the advertiser who desires to use this form of publicity. The first is that of spending the entire advertising appropriation in the purchase of the specialties, leaving nothing for their distribution. The second is that of lessening the value of the goods through promiscuous distribution. In the use of advertising specialties care should be taken to make every article count in the creating of new business.

In attempting to outline an advertising plan of this kind, the first question is, what kind of specialty is best? In answer, it may be said, generally, something that is useful to the people whom the firm wishes to serve. Banks often use such articles as pocketbooks or bill folds. A firm serving a farming community should distribute something of use upon the farm. There is hardly any end to the list of articles that could be used for this purpose.

252. *Calendars.*—The advertiser who appeals to a general trade may use a specialty which meets a general want. It is for this reason that the calendar has become so popular as an advertising novelty. In fact, the use of this medium has grown to such extent as to deserve

special attention. Calendars are usually of two kinds, those intended for the home and those intended for the office. The home calendar may be gotten up in elaborate colored effects, but the business calendar had better be plain and of a size suitable for office use. The following opinion, expressed by a man of much experience in this field, will be helpful in deciding upon the use of calendars for advertising purposes.

We have bumped from step to step down the calendar proposition until it seems as though we have come at least to a local solution. The plain, tasty business calendar, a good job on craftsman lines with pleasing effect, plain, simple, yet forcible reading matter, not too much, pad as large as consistent with calendar, with figures large and plain enough to be seen across the room, and each enclosed in a square, giving ample room for the housewife to keep minutes of her grocer's bills, milk bill, etc., and the farmer his tests, weights and future bills receivable due dates. Give every calendar man who arrives at your desk a complete description of what you require and ask him to forward samples. It is an easy and effective dismissal and affords an excellent line from which to choose. At first, you might imagine that your calendar troubles were now over for the year, but experience has taught us that it is no small task to successfully get your wares before an appreciative public. Again local conditions must govern. We hire two bright and reliable boys to distribute the calendars from house to house in the city, impressing them with the fact that they must, gentlemanly, deliver one calendar to every family in the city. Each mail box upon every rural route leading from the city is supplied with one calendar, every country merchant and creamery has its bundle of calendars stamped with his compliments, an officer presents one in person to every business house and extra effort is made to place one in every logging-camp, school district and even hunting-camp in the country.

Things of this kind seen in out-of-way and unexpected places

make a greater impression than when met along the ordinary walks of existence. We have been following this plan for a number of years, and find that the demand increases each year. The people have come to expect and depend upon our yearly calendar, and they repay us for our time and expense by unconsciously having burned upon their minds our name and ads by keeping the calendar properly torn from January to December.

So rapidly has the calendar business grown that whereas, twenty years ago, there was but one firm manufacturing calendars for advertising purposes, to-day there are a thousand. During recent years more than twenty million dollars have been spent in the purchase of calendars to be given away. No less than 3,000 traveling salesmen are employed by the calendar houses. It is estimated that the use of calendars for advertising purpose is about as follows: (1) Insurance companies, (2) railroads, (3) banks, (4) retail merchants. Some firms not only give away calendars, but advertise that fact in the popular magazines of the day.

253. *House organs*.—The house organ is believed to date back to the year 1869, when an enterprising Paris merchant in an effort to exploit his wares, conceived the idea of sending to his customers at regular intervals, a publication containing items of interest to them, and advertisements of his goods. Since that time, the number of such publications has constantly increased, until today there are at least five hundred house organs of the better class. Some of these house organs have a very large circulation, one publication in the United States, issued by the Metropolitan Life Insurance Company, having a circulation of five million copies. This house organ, called *The Metropolitan*, contains about sixteen pages, and is issued six times a year. It is over a quarter of a century old.

House organs may be divided into three classes: (1) Those reaching dealers, (2) those reaching consumers, and (3) those reaching branch offices, agents or employés. Probably the most fruitful field for the house organ is the appeal to the dealer.

The rapid development of the house organ is probably due to the feeling that the newspapers and magazines do not offer sufficient opportunity for a thorough exploitation of all the good points in the advertised article of goods. Moreover, in the general medium, each advertisement must necessarily lose much of its distinctiveness by reason of being associated with numerous other advertisements. The house organ, on the other hand, permits the advertiser to tell his story completely and in detail, and to illustrate his story as elaborately as he may desire, at the same time giving the advertisement the full benefit of association with editorial matter of a magazine quality. Appearing regularly, the house organ has also a cumulative effect in its influence upon the dealer, and going as it does directly to the desk of the business man immediately interested in the product, it puts the announcements just where and when they will be most effective.

254. *Essentials of a good house organ.*—To produce a really good house organ, requires that great care be taken in its preparation. Its main object should be to educate the dealer or the consumer along lines leading to greater profits and larger success, but this must be in such a way that the reader will at the same time be entertained.

Some house organ editors endeavor to make up their paper from the clippings of other journals, and by incorporating joke columns, childish puzzles, pictures, etc. It is highly probable that the space which it is thus at-

tempted to fill had better be left unfilled, as far as its ultimate effect is concerned. The house organ should, if possible, be illustrated, and always well printed. Moreover, particular care should be taken that the advertising matter does not overbalance the reading matter.

It is desirable for the advertiser who contemplates publishing a house organ to consider well his own ability to edit it or his opportunity for obtaining a competent editor, able to combine a high standard of reading matter with straight-from-the-shoulder business arguments. These are the primary factors in the success of the house organ.

The question is often asked as to whether the house organ should carry "outside" advertising matter? The answer is obvious if it be remembered that individuality is the chief characteristic of such a medium. When this characteristic is not maintained, as when outside advertisements are admitted, the house organ becomes a mere general magazine or trade paper.

255. *Value and cost of house organ.*—In attempting to estimate the value of the house organ as an advertising medium, publishers are generally agreed that this is one of the most effective forms available. One firm is reported as saying that it was able in one year to trace sales amounting to \$18,000 to its house organ.

The cost of the smaller house organ is not large if it is issued in editions of ten thousand copies or more. On this basis an eight-page paper, six by nine, can be written, illustrated and printed for about \$200. If \$100 be added for postage and \$25 for addressing and wrapping, the cost per copy will still be less than 3½ cents. In this way a prospective customer will be reached regularly every month during the year, with good advertising matter, at a comparatively small cost of forty cents.

Where the house organ is of small form, considerable expense may be saved by printing two issues at one time. This reduces the cost of the press work by running a full form at one time and then cutting the sheet in two.

Some of the most successful users of house organs conduct their publications on broad lines, making no direct attempt to produce sales. Efforts are constantly made to teach the dealer and his clerks better business methods and to encourage a higher standard of personal efficiency. In order to gain the personal interest of certain readers, some houses maintain advertising columns of positions wanted, business opportunities, etc. Other houses make a specialty of writing up sales arguments and other suggestions to be used in the general campaign to the local advertiser. This frequently includes illustrations of goods in use and as window and store displays.

CHAPTER XXI

DEALERS' AIDS

256. *Helping the retailer.*—The retail merchant continues to be an important link in the chain of distribution despite the fact that the prevailing tendency of manufacturers is to sell direct to consumers. Both producers and wholesalers are constantly facing the problem of how to aid the retailer in selling their goods. For although vigorous magazine and newspaper advertising of a product will produce local inquiries, the retailer, even after he has stocked the goods, may have an indifferent, if not a hostile, attitude toward its sale. He may have other goods of a like character upon which he makes a larger profit, or which can be “substituted”—the thing of which manufacturers of advertised goods are in constant fear.

But granted that the dealer is both willing and anxious to sell the advertised article, it often happens that he has neither time, means or ability, to display the goods effectively, or to promote their sale beyond the filling of orders brought to the store. In order, therefore, to make it as easy as possible for the dealer to sell the manufacturer's goods, there have been created what are known as “dealer's aids” consisting of window displays, store cards and other printed matter, demonstrations and sampling campaigns.

257. *Wasteful dealer's-aid methods.*—No sooner, however, did manufacturers awaken to the importance of helping the retailer sell their goods, than glaring errors

began to be made. Acting on the principle that what is good for one manufacturer is good for all, the exponents of the dealer's aid idea began to flood the hapless retailer with cutouts, store cards, and illustrated matter, the larger part of which he was wholly unable, even though willing, to use. That much expensive material of this kind has been, and is still being, wasted through lack of preliminary investigation and discrimination, is commonly asserted by the dealers themselves and well borne out by ascertained facts. Manifestly, if every manufacturer were to unload upon his dealer-customers at regular intervals advertising matter for the counter or the show window or for distribution to consumers, the dealer would rapidly be deluged with advertising material for which he could find no present use and which therefore would be stored in cellars and garrets or burned with other débris.

Thus, even though the financial burden of this waste did not fall upon the retailer, the situation created thereby tended to lessen his opinion of this form of cooperation, and to make him more indifferent to offers of that kind. In his mind, such abundance became associated with cheapness and ineffectiveness.

Upon this point the advertising manager of a large department store in Buffalo, New York, says:

I cannot but speak feelingly of this waste, because hardly a day passes that it is not brought forcibly to my attention. Yesterday we started some twenty thousand pieces down the waste-paper chute; truck cheerfully contributed by easy manufacturers who felt their duty ended when they shipped a package of carelessly prepared cheap circulars, turned out by a slovenly printer. A two-cent stamp would have brought the manufacturer sending them important information, and the

circulars could have gone down their paper chute, instead of ours, saving them the cost of expressage.

Another effect of too liberal supply of dealers help has been, as pointed out by one writer, to "pauperize" the dealer by depriving him of all initiative in connection with the distribution of the goods. He would think of no plan, nor invest money of his own in the promotion of sales. He came to look to the manufacturer for ways and means, contenting himself with mechanically handing over the package or article when someone asked for it, and pocketing the profits on the sale.

258. *Intelligent use of dealer's aid.*—To counteract these tendencies certain manufacturers now go about enlisting dealer's cooperation in a more scientific and less wasteful manner. Thus, the Chicago-Kenosha Hosiery Company, makers of the "Black Cat" silk hose, according to a statement by its advertising manager in *Printers' Ink*, employs an advance man to call upon the dealers and outline a complete advertising plan. As expressed:

A special portfolio is turned over to him, covering every phase of our advertising work. Strong emphasis, however, is laid on one particular week, say, for example, "Black Cat week" in April. We explain what we are going to do in the way of national advertising at that special time. Then our salesmen explain how we have provided the different phases of local advertising, to make it possible for the retailer to get the full benefit not only of our advertising but to place his hosiery department in the best light before the public. We show him full reproductions of an electro to couple up with our national advertising, using the same illustration and copy to fit local conditions.

Perhaps he has no local paper, or he may prefer to use a

lantern slide, using the same illustrations. Often the dealer takes both.

Our eight-sheet poster fits in generally with the same illustration, imprinted with the dealer's name.

Last, but not least, we show him a complete window display, generally "before and after," to help him make it right. A window display most likely incorporates the same illustration as is used in our other plans.

Furthermore, the salesman shows the dealer other selling helps—notation envelopes, folders emphasizing the local condition, with the dealer's name imprinted. Calendars, at the same or a less price for a few hundred than it would cost him if he were to purchase one hundred thousand.

No advertising is ever sent to any dealer without either a salesman's order or a dealer's written order. Our salesmen are positively instructed to be liberal with advertising but to be just as certain that retailers are using or will use what we send them.

259. Control over dealer helps.—The Oakland Chemical Company, the manufacturers of Dioxogen, send out a high grade of advertising matter. The list includes a ten-color lithograph window cut, which in lots of five thousand cost them \$1.10 each. To prevent waste, the company was in the habit of inviting the druggists to select the advertising device which they wanted sent them. The druggists, in turn, were to agree to use the material sent them, so as to insure that no part of it was wasted. Despite these safeguards, however, it was found upon investigation that less than 20 per cent of the dealers made any proper use of the aids sent them.

One firm, after an experience like the foregoing, adopted the plan of preparing an itemized list showing the cost of each article sent to the retailer. The object of this was to impress upon the latter the money value

of the article sent him, and the plan was found to work satisfactorily.

The Patten Paint Company of Milwaukee has established a rigid system of keeping track of all advertising matter sent to the dealer and charging him with the amount thereof. If a hundred circulars are sent the dealer for distribution among property owners of the territory, he is asked to report upon the disposition of them. If he is sent an enameled out-door sign, he is asked, after a reasonable time, to tell where he put up the sign. The smaller signs are sent only with orders amounting to one hundred gallons of paint. Where larger signs are wanted, additional requirements are made. The larger sign is never sent except upon request, and a statement of where and how it will be displayed. As the company is said to have about a million such signs displayed throughout the country, this rigid oversight of their distribution is effecting a very material saving.

The Hershey Chocolate Company, of Hershey, Pennsylvania, furnishes a window display showing in miniature a part of the company's plant, and on the painted background a picture of its vast acres utilized for the production of the Hershey goods. (See page 341.) The company reports excellent results from this display. It never failed to attract an interested and appreciative audience wherever displayed.

260. *Store cards.*—The custom of calling the attention of customers to certain goods by means of cards displayed in the store is an old one. Not only does the modern department store make use of this form of advertising, but every little country store finds it equally serviceable. As a means of jogging the memory with regard to the purchase of seasonable goods, or as an an-



A SUCCESSFUL WINDOW DISPLAY

nouncer of special bargains in certain lines, the store card delivers its message to waiting customers, at a time when perhaps he or she is especially in a mood to listen to it, and many sales are unquestionably a direct result of this form of advertising.

It is not surprising, therefore, that manufacturers were quick to seize upon this means of impressing their name or trade mark upon the buying public, and presently the deluge of the dealer began. Competition first took the form of producing attractive and expensive store cards or hangers, seeking by the very beauty and costliness of such dealer's aids to secure for themselves a conspicuous place in the store. All are familiar with the artistic hangers freely distributed by certain rubber tire manufacturers, soap and perfumery houses, and the like. Concerning the advertising value of such cards, a lithograph company engaged in the manufacture of this form of dealer's side remarks, in its advertisement:

It is the most adaptable of direct advertising; the most acceptable—and the last word in making-it-easy-for-the-dealer idea.

There are no instructions to follow in setting it up; no limits to the field of operation.

The hanger gets to the dealer all ready to go to work—anywhere; in the store, or on the wall, on the shelf, or on the display of your goods.

In the window; on the window pane, or on the back of the window, or as part of the window trim.

With regard to the style of store cards or hangers found by experience to be the most effective, room must be left for the taste of those to whose attention the card is to be brought. It has been pointed out by a writer

that not only is there a difference in individual taste, but a national difference as well.

The tendency in store card design at the present time seems to be one of bidding for favor through linking the store's interests with the product advertised. Thus when the Coca-Cola Company presents the druggist with a handsome window card advertising Coca-Cola and bearing the legend:

"Get your soda checks at the cashier's desk,"

a double purpose is obtained. The card is a convenient director of store service, and as such is readily acceptable to the druggist, while the connection between a soda check and Coca-Cola is sufficiently suggestive to be a good advertisement for the Coca-Cola Company. There is little doubt that when a store card or hanger can be made to serve this double purpose, its usefulness to the advertiser is greatly increased.

261. *Demonstrations and samples.*—When today a manufacturer of certain new goods for general or household consumption is seeking to popularize his product in a certain territory, he is likely to give serious thought to the modern practice of store demonstration. Even where his goods have been well known as standard in their field, he may find it wise to devote some portion of his advertising appropriation to this form of publicity. Not all articles lend themselves to store demonstration, but the number of those that may be exploited in this way is sufficiently large to make the method of interest to many manufacturers. So extensive, in fact, has the practice become, that at times in some departments of large city stores almost every girl behind the counter is a demonstrator, placed there by a manufacturer at his expense to explain to the customers the advantages of his product. The demonstrator to all intents and purposes and

as far as the public knows is an employé of the store, subject to all rules imposed by the management as to hours, etc., and working with the other salesgirls as one of them. She waits on customers in the usual course of trade, but always maintains upon the counter before her a display of the goods she is to demonstrate. It is her object, of course, to interest as many of the store's customers as possible in her display and to obtain their orders for her goods.

This plan of cooperation is attractive to the storekeeper, because it gives him an additional clerk at no cost to him, and insures him a profit on the goods she sells. As the girls selected for the work are usually bright and attractive as well as capable saleswomen, the effect upon the department is salutary, giving to it an added touch of activity, and stimulating the regular salesgirls to increased efficiency.

It is probable that in the toilet goods line such demonstrations are most commonly employed. Even such old and well-established houses as Colgate and Company employ store demonstrations. This is probably not so much for the purpose of gaining new customers as to keep old ones, and to offset in this manner the effects of competitors' work, who by similar means seek to divert counter trade to their own less well-known products.

262. *The danger of substitution.*—Although store managers in most instances favor the demonstration idea, some are skeptical as to its value to the store. They recognize that the temptation to "substitute" is necessarily strong in the case of a demonstrator. When a customer comes to the counter and asks for an advertised or well-known article other than that sold by the demonstrator, the latter is strongly inclined to offer her own product as "something just as good." Many custom-

ers would take offense at such efforts to turn them away from goods with which they are familiar, and some will make complaints of the matter to the store management. When the demonstration partakes of this nature, its value to the store may well be questioned. The sales value of such demonstrations lies perhaps chiefly in the fact that they afford opportunities for comment, comparison and criticism, impossible under other circumstances, and therefore strongly stimulate the buying instinct. There is little doubt, for example, that the demonstration of electric cooking utensils has been a stronger factor in the sale of these goods than any other single feature of the manufacturers' publicity work.

263. *Demonstration by sampling.*—Where it is found impracticable to conduct a demonstration of this kind, there remains another method of testing the value of the product. This is by means of sampling—a method to which reference has already been made in an earlier chapter. Goods of general consumption, particularly such as may be tested in small quantities, are being profitably advertised in this way. Needless to point out, much of the value of sampling depends upon the manner in which it is done. Except where the samples are of negligible money value, their promiscuous distribution becomes too expensive, just as to leave them at the door with nothing but a scrap of circular matter to describe the product, fails to yield adequate returns.

264. *The premium plan in sampling.*—For these reasons some advertisers have given much thought to the matter of using sampling in combination with some premium plan, the latter intended chiefly to insure the continuous use of the product for a certain length of time, or until habit shall have made its further use a virtual necessity. In the carrying out of this plan methods

are sometimes employed which savor strongly of the unethical in business, even though full value may be given the purchaser in every instance. A premium campaign conducted by a manufacturer of soap is thus described in *Printers' Ink* by the sales manager of the concern:

This plan was based on the giving of premiums in the form of silverware, in return for coupons enclosed with our soap. We organized a crew of salesmen for house to house work. Each man was equipped with a neat suitcase containing a full line of premiums. When the housewife opened the door, the salesman would greet her in a polite way, spring the catch of the suitcase, and hold it out for her inspection. Silverware possesses a strong attraction for every housewife, and on this our appeal was based. "Take your pick of any set of this silverware, Madame," the salesman would say, "I want to give it to you free; it is not for sale—money cannot buy it. The only way you can get it is to accept it as a gift from our firm."

Then from his pocket he would take a full-size package of our soap, open it, and explain that a coupon was enclosed in each package, a certain number of which would entitle the holder to one of the valuable sets of silverware.

A card was thereupon given the prospect, entitling her at her local grocer's to a free full size cake of the soap as a sample, provided she at the same time bought one cake at the regular price. This would accordingly give her two cakes at the price of one. The ticket was an order upon the grocer for a free cake of soap, the manufacturer having agreed to pay the grocer the full price of the soap thus given away. The article continues:

This plan gave us two appeals to use on the housewife: first, the appeal of the free gift of silverware, and second, our regular appeal of the quality, utility and value of the soap. Direct returns came in immediately from each district in which

the plan was operated. Regular repeat orders followed as a natural result, because once started on the proposition, housewives felt no inclination to discontinue using the soap regularly, as to do so would render valueless the premium coupons they already possessed. Apart from this they needed soap, anyhow, and naturally favored the brand that offered them a valuable gift in return for regular use.

The salesman's offer of "free silverware" must, it would seem, have created a suspicion in the housewife's mind, though the subsequent explanation of the plan no doubt made the whole thing clear and removed every suggestion of misrepresentation.

Johnson and Johnson, whose shaving soap, plasters and surgical dressings are well known to the ad-reading public, are credited with an ingenious use of the sampling idea. The buyer of a J. and J. shaving stick finds within its outer wrapper a postal card and an invitation to send to the manufacturer the name of any friend whom he would wish to receive a sample stick of the shaving soap. Opportunity is also given to answer the question: "And what do you think of Johnson's shaving soap?" By this means the company obtains, without any cost, the names and addresses of persons who are good prospects for the product, together with a testimonial of its quality and what virtually amounts to a personal recommendation of the product by one friend to another.

These instances sufficiently illustrate the wide scope for the exercise of ingenuity and initiative afforded by the sampling field of the present day.

PART IV: PLANNING THE CAMPAIGN

CHAPTER XXII

PRELIMINARY INVESTIGATION

265. *Some important considerations.*—When the manufacturer of a commodity contemplates instituting an advertising campaign, he is face to face with a problem of no small importance. To enter upon it without adequate preliminary investigation and analysis of conditions is to invite almost certain loss and possible disaster to the undertaking. Modern publicity is an expensive commodity and demands keen foresight and thorough examination at every step in its preparation.

Usually, the manufacturer does not intend to market his product over the entire available territory all at once. His plan is to cover a certain part of that territory and to extend his sales only gradually beyond the original limit. The reason for this is plain. In the first place, advertising—except in mail order business—is largely for the purpose of preparing the ground for the sales force. It is an adjunct and forerunner of the selling efforts. Therefore, it must not run too far ahead of the facilities of the sales organization. It must make sure, in other words, that when interest in the product has been created and inquiries for it are beginning to be made, the sales organization stands ready to perform its work without waste of time or effort.

That is the first consideration. The second is that the factory output must be reckoned with, so that sales neither run very far ahead of, nor trail behind, the capacity of the plant to turn out goods. It may be, of course, that the present output does not represent the ultimate capacity of the plant, and that the output can quickly be increased when conditions demand it. In that case the advertising should be based upon the larger capacity, provided the sales organization is in position to handle the larger volume of sales.

266. *Consumption capacity of territory.*—The first thing to do in order to estimate the character and expense of the advertising campaign is to ascertain the consumption capacity of the territory; that is, its present consumption of goods of a similar nature. Thus, if we think of marketing a new breakfast food, we shall be interested in knowing as nearly as possible how much breakfast food of all kinds is consumed in that territory. When we have this knowledge, we can quickly determine how large a part of the total sales must come to us if the output of our plant is to be disposed of. We shall also know at once whether, in case our plant were enlarged to a certain point, we should have to extend our territory in order to sell it, or whether it all could be disposed of within the present territory.

From the same information other facts may be deduced. Thus, it will tell us the *per capita* consumption, and frequently the consumption in each state, or other part of the total territory, or the consumption per square mile. We may thus be able to compare the cost of reaching each individual consumer with the profit to be made from selling him, taking into account also the time consumed and the expense in time and effort on the part of the sales organization, looking toward an increased output.

To illustrate: Let us say that the total consumption of our line of goods in the territory is 100,000 units, and that our factory output is 10,000 units. Under the circumstances, we shall require ten per cent of the business. Suppose the population in the territory were 1,000,000, the per capita consumption of our factory's product would then be one-hundredth of one unit. Suppose further that it was necessary to get our advertising matter before each person in that territory five times a year, then we would know instantly whether the advertising cost would be justified by the price obtained for the one-hundredth of one unit, because it would determine the relation of advertising expense to gross revenue.

It might, of course, be very difficult, perhaps even impossible, to determine how many times our advertising would have to reach each person. In that case, we should estimate the cost of obtaining the one-hundredth of one unit, determine the gross profits, and charge it with an arbitrary percentage for advertising, in that way reaching a conclusion with regard to the amount that must be spent per individual, in order to get the business.

Approaching the question from the side of square mile consumption, we might find, for example, that this is 100 units. We then know, on the basis of the former figures, that the percentage of business to be secured is ten units. Take now the gross revenue from these ten units and balance it against the time and expense of the salesmen to cover the square mile, and we shall have the actual cost of the selling operation, with cost of administration and advertising left out.

With these data fairly accurately worked out, we are, therefore, in a position to estimate:

1. What percentage of possible sales in the territory

must be made in order to conform with the factory output.

2. How large a territory must be covered by the advertising.

3. What will be the *per capita* advertising expense.

4. What will be the unit sale expense.

267. *Effect of competition.*—The foregoing estimate, however, is subject to considerable modification by outside forces, chiefly those represented by competition. Where competition is large, or even though not so large, vigorous, such estimate may readily assume a different value. Not only the expense and character of the competition, but the length of time in which competitors have been in business, and the nature of their sales and advertising policies, have an important bearing upon the prospect of obtaining business in new territory. Thus, it might be that in the face of vigorous competition, the estimated 10 per cent of the available business shrinks to 5 per cent. In that case we should find it necessary to extend our territory in order to dispose of the factory's output. Conversely, if competition is small or feeble, it may be possible to secure 20 per cent of the business, permitting us to contract our territory and thereby reduce the selling expense. Similarly, with the percentage of sales low, the square mile and *per capita* advertising expense will be high; with every increase in the sales percentage, there will be a corresponding decrease in square mile and *per capita* advertising expense.

268. *Factory output and price.*—The pivotal point in the extension or contraction of territory, selling activity and advertising effort, is thus seen to be the factory output. With the latter a fixed quantity, the others must adjust themselves to conform with it. Still another important factor is governed in large measure by the same

consideration. That is the factor of price. Although the market price of an article must necessarily be based upon the cost and upon the value of the service rendered by the manufacturer, as well as upon the financial ability of the class of people for whose use the article is chiefly intended, and upon the extent of the present supply, the matter of a surplus product, through lack of coordination of sales and production, is of considerable importance in determining the selling price.

A lower price, if this will keep the factory going at full speed and take care of the entire output, may prove much more profitable on the whole than a higher price with uncertain distribution and a possible surplus of finished goods. Moreover, if, say, one-half of the market is represented by persons of small or limited means, the price must always be a prominent factor in the advertising. When, on the other hand, the nature of the goods is such that only a small percentage of business is required to dispose of the output, the question of price is of less importance. In the latter case it is the value of the goods or the service rendered by the manufacturer that must be given prominence in the advertising.

It is plain, therefore, that the question of price figures largely in the shaping of the manufacturer's selling policy, and determines to a great extent the argument of appeal to be used in his advertising.

269. *The package or container.*—There is still another factor to be considered in the advertising of a product that bids for public favor. That factor is the container or package. It is no doubt true that meritorious goods will sell even if put up in an indifferent or poor package, especially when distribution is sought by the slower process of personal selling; but when we go to the public at large and by means of extensive adver-

tising invite the attention of consumers to our product and to the package by which it is identified, we shall, if we are wise, give considerable thought to the size, shape and design of our package. We shall seek by every means to make the container an added argument for our product. Certainly, we shall not make it a reason for choosing a competitor's goods.

The matter of size is often a question of convenience. Experience shows that where the product is put up in packages of different sizes, the larger deemed the more economical for the consumer, the smaller package, if more convenient to use or handle, will generally be preferred. Especially is this the case when the product is relatively inexpensive, or where it is used only at intervals. A case in point is that of a manufacturer who had unusual facilities for turning out the product cheaply, and who thought he would squash all competition by making the package double the size of his competitors. The new package, however, was both unwieldy and unattractive, and a suspicion developed—possibly permitted by competitors to continue unmolested—that the larger quantity meant inferior quality. At any rate, the attempt to gain prestige by means of larger package failed utterly.

The shape of the package is also important as a means of popularizing the product. The package that can be easily grasped in the hand, and that is not so tall as to be easily upset, nor so short and squatty as to be awkward to pick up, should, when possible, be given preference. The tendency displayed by many manufacturers to copy the size and shape of a successful competitor's container, indicates that the importance of this matter is quite generally recognized.

With regard to the design of the package, it may be

said that this offers a wider scope for advertising ingenuity than either the size or the shape of the package. Especially valuable is the package as a means of establishing individuality for the product. For that reason it is obviously unwise to design a package resembling that of other brands unless the object be to take unfair advantage of the present popularity of a competitor's goods.

In his search after distinctiveness and individuality for his package, the manufacturer frequently errs, sometimes in the direction of the bizarre and inharmonious, and sometimes in the direction of too great delicacy and refinement.

270. *Making the package distinctive.*—If, as every one agrees, the package possesses strong advertising value, then care must be taken not only to make it attractive or harmonious in color and design, but to make it conspicuous at the distance from which it must be viewed on the dealer's shelf or in the recesses of the show window, and, if colors are used, to choose those that will not quickly fade or become soiled. Thus, while a delicate design in light tints, when viewed at a distance of eighteen inches might be voted a thing of beauty and a joy forever, it is likely at eighteen feet to appear a confused blur and a compound of faded colors, without any distinctiveness or force whatever. Moreover, the delicate cream or azure tints, so refined and aesthetically attractive when the carton or label comes from the printer's hands, have a remarkable affinity for finger-marks and fly-specks when once the package is upon the dealer's shelf.

With the foregoing kept in mind, however, the manufacturer has much to gain by making his package handsome and attractive. Almost invariably, the dealers will give prominence to a well-designed and handsome pack-

age. "Many a time," says a writer, in *Printers' Ink*, "I have stood by while the grocer's clerks were opening up a box of goods."

"Wow! Here's a dandy!" I have more than once heard them exclaim. "Mr. Jones, where shall I put these? Up front somewhere?"

And Mr. Jones takes a glance and, seeing that the package is tasteful and striking, nods assent and the clerk makes a good place for the handsomely dressed goods up front and pushes the less pretentious packages into the background.

It is not hard to get good store and window displays for handsome cartons and containers. The handsome label saves a lot of argument. It greatly simplifies the knotty problem of dealer's cooperation.

So impressed is this writer with the advertising value of a well-designed and fine-looking package, that he believes manufacturers could effect a great saving by cutting down their dealer's aid material and put some of this saving into a better package.

Put the same thought and taste and power into the package, which cannot be separated from the goods, and you can count upon their cooperation from the time it leaves the factory until it is lost in the family ash barrel.

271. *Package suggesting quality.*—Wherever possible, the package should reflect the character of the goods or their quality, taste, etc. Especially is it important that the quality, if high, should be suggested by the package. If the latter displays quality, the suggestion is almost irresistible that the contents also are of high quality. The cereal, pictured upon the wrapper in a delicate porcelain dish beside luscious berries and rich cream—the whole attractively served on snow white linen and with other accompaniments of refinement—

cannot well be thought inferior to the setting in which it is represented upon the label or package.

272. Design suitable for reproduction.—Inasmuch as the package generally figures largely in the advertising of the product, it is important that the design should yield itself readily to reproduction by the photographic process. Apart from the fact that certain colors photograph more distinctly than others, care must be taken to insure that the design, when reduced to the size required in the advertisement, be not so indistinct as to be worthless for the purpose. A strong, clean-cut design is essential to successful reproduction on a small scale. Examples of such designs may be found in any of the leading magazines of the day. Take, for instance, the package used by the Charles B. Knox Company for its Knox sparkling gelatine, showing the familiar calf's head and bearing in strong, distinct lettering the name of the product. Such a design will stand a very material reduction without losing its distinctness and without making the lettering illegible.

273. Economical use of advertising.—Although advertising is being applied with good effect to a great many lines of business, we are not to understand that it may be applied successfully to all lines. The time may come when this will be possible, but for the present, at least, this is not so. In some lines advertising cannot be employed economically; in others the possible gain is but very slight.

Broadly speaking, it may be said that the possibility of using advertising economically is in direct proportion to the discrimination permitted the buyer. In other words, where the nature of the goods permits intelligent choice between two or more products, advertising may be used to advantage. Where, on the other hand, we

deal with staple articles, having no proper identity, except perhaps in a general way, advertising is not usually of any value—it cannot be economically employed. In the latter case the buying habit is not easily influenced by advertising. The only thing that will influence the buying habit in such a case is a change in the economic condition of the population, or a change in the price of the staple. When the article depends for its production on individual skill and service, even though it reaches the consumer in an unidentified stage, advertising is of economic value, inasmuch as such goods are sold largely on price consideration. Information concerning this class of goods and the individual service in connection with them is of considerable importance. This information can be transmitted by means of advertising. From this point the economic value of advertising increases step by step, until it carries the entire burden of the selling.

In order to estimate the economic value of advertising in a given industry, consideration must be given to the extent to which the buying habit may be influenced. The effect of advertising upon selling cost is also important. Thus, if advertising relieves the selling force of some of the time-consuming, preliminary work, a distinct reduction in selling cost will have been effected. Let us say that the saving in this case is 25 per cent. The cost of advertising should then stand in the same relation to the 25 per cent as the selling expense does to the original gross revenue. To illustrate: If the selling cost of \$100,000 worth of goods is \$10,000, and if, by means of advertising, sales are increased to \$125,000, then the cost of advertising should not exceed \$2,500.

The decision as to whether or not a product should be advertised depends chiefly upon the foregoing factors.

CHAPTER XXIII

ANALYSIS OF CONSUMPTION AND COMPETITION

274. *Computing marketing cost.*—The matter of careful preliminary analysis suggested in the preceding chapters demands a somewhat fuller consideration; for this is precisely the rock upon which so many advertising crafts founder. It is a well-known fact that the majority of business failures are ascribed to “lack of capital.” It is not, however, ordinarily for lack of capital to take care of the needed tangible business that so many fail; it is rather because of insufficient funds to cope with the intangible cost of securing a market for their wares.

Every new product offered for public consumption requires the expenditure of a certain amount of money, as well as a certain amount of time and effort—all of which, however, may be expressed in terms of money. But unless this marketing cost is carefully estimated in advance, there is no assurance that the sales price will afford the expected net profit, or that, expressed in more technical terms, a proper dividend ability will be developed.

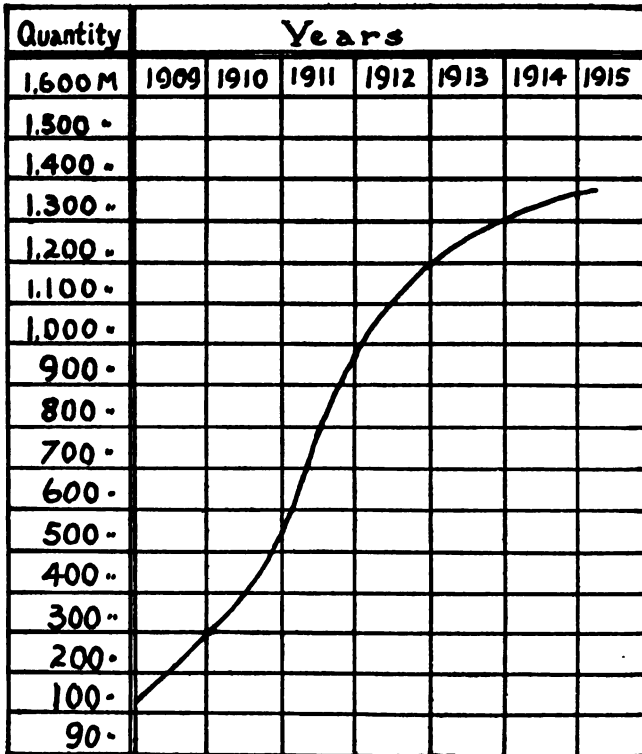
Experience shows that a certain percentage of users of a commodity is always ready and anxious to try a new brand. Such persons are easily swayed toward a new product by means of advertising. But this very readiness to change to a new product makes them unstable customers, likely to turn again to the former brand or to the next new thing on the market. The majority of the buying public, however, is slow to move, hence

not easily induced to "try something new." This inertia on the part of the public must be overcome before a permanent market for the new goods can be established. Just how long a time will be required, and how much money must be invested in advertising before this point is reached, becomes a problem for the advertiser to solve before launching his advertising campaign. In this connection, the advertiser must consider first of all what percentage of the market he must have in order to make his business profitable. If the nature of the product and the price at which it is sold are such that a relatively small percentage of the market is sufficient, the advertiser may count upon the changeable portion of the public to bring up the required percentage in a comparatively short time. But when it is necessary to obtain a large percentage of the market in order to make suitable profits, the general inertia or sluggishness of which we have spoken, will both extend the time and increase the advertising appropriation for this purpose.

275. *Annual and average increase curve.*—Furthermore, if the product is one of growing consumption, it is important to know the rate of increase, as this has an important bearing upon the cost of securing the market. Such knowledge will also tell us what increase in production facilities must be made from year to year if production is to keep pace with the general growth of consumption. If, for example, the market for motor cars in one year increases 50 per cent and the next year 100 per cent, the manufacturer of motor car accessories whose annual increase is only 25 per cent is evidently falling behind the market, however gratifying in itself this increase may be.

It is not enough, however, to know the average increase in consumption of a commodity, where such aver-

age is based upon periods of five or ten years. The advertiser must know as nearly as possible the increase from year to year in exact figures, for only thus can he estimate the possible increase during the coming year



or season. A glance at the chart on this page will make this plain. There we learn that the number of automobiles in use in January of each year was as follows:

In 1909	125,000
In 1910	300,000
In 1911	550,000
In 1912	990,000
In 1913	1,200,000

The average increase in this case, as will be seen, does not indicate the future possibilities of growth. The curve in the diagram affords a much better view of the matter. The direction of the line shows the tendency to be one of lessening increase—a thing to be expected as the business approaches the summit of its special development and becomes subject to the conditions of staple and normal industries.

276. *Relation of present output to capacity.*—It would plainly be unsafe, in estimating the probable market cost, to leave out of consideration the relation of the present output to the total capacity of the plant. If a material increase in business means that not only men and equipment must be added, but that the plant itself must be enlarged, the increase must be regarded in the light of new or additional enterprise and cannot be said to denote increased market capacity. If, on the other hand, increased output involves only the addition of labor and minor equipment, such increase, by reducing the unit selling and advertising expense, may properly be credited to greater marketing efficiency.

It is easily possible, however, that the difference between present output and possible future capacity is so great as to demand vigorous efforts in order to reach the conservative majority of the buying public. In that case the increase secured may not—and probably will not—represent increased marketing efficiency and reduction of unit cost. Such a situation is unusual, however, and under normal conditions a larger market may always be expected to decrease the unit cost of advertising.

277. *Square mile and per capita consumption.*—While, when computing the cost of selling an article, the distance or territory to be covered by the salesman

must be considered in its relation to the unit sale, the cost of advertising must be figured on the basis of the number of persons per unit sale. But just as from the point of sale not all territory is valuable for all products, just so we find that not all public prints are productive from an advertising viewpoint. For that reason, the advertiser will, by ascertaining the square mile and the per capita consumption of the different territories, endeavor to confine his efforts to such territories as permit the consumption of his output at the lowest cost of marketing. The value of such information depends, of course, upon the care and thoroughness with which it has been obtained.

Failure to work out these details as a basis for marketing efforts has more than once led to failure and disaster. Some years ago a manufacturer of a men's toilet article set out to eliminate the jobber in Nebraska, North and South Dakota, and certain other western states. But the article could not be sold economically by salesmen in towns of less than 25,000 population, and of such towns there were but few in the territory visited. The attempt necessarily proved a failure. In another case, the manufacturer was selling his product in only ten states, yet was advertising it in forty states, fifteen of which, it was afterward discovered, could hardly consume enough of it to make it worth a jobber's while to handle it. These examples, though glaring, are by no means exceptional. The practice of coordinating analytical statistics with the limitation of selling and advertising expense, is not yet sufficiently common to prevent large leaks in manufacturers' marketing appropriations. Yet it is readily seen that an executive who has at his command reliable statistics governing territorial, square mile and per capita consump-

tion, is in a position not only to direct wisely the expenditure of the year's advertising appropriation, but also to select, with a strong prospect of success, the marketing policy that during the years to come will yield a continuous and satisfactory measure of profit.

278. *Functional consumption.*—There is still another factor to be considered in the effort to determine an efficient marketing policy. That factor is what is known as the *functional consumption* of the commodity, and refers to the various uses to which the product can be put. Many products are capable of being used in a number of ways and under widely different conditions. It is an important part of the marketing problem to know how the total consumption is properly split up into functional consumption. It is the province of the advertising department to bring out and emphasize the uses for which the product may most profitably be sold. Obviously, all advertising of an article that depends for its value upon the service or usefulness of the article, must be functional in its character. It must point out service of such usefulness as will insure the largest or the most profitable consumption.

At times, the advertiser in his search for functional uses for his product comes upon a new use, sufficiently important to create a demand that takes care of the entire output and that is wholly free of present competition. In such cases, the efforts devoted to patient research and careful analysis bring substantial and almost immediate rewards. It is like the sudden tapping of a new and rich vein of high-grade ore in a mine that previously had yielded only ordinary returns for the labor expended.

279. *Creating a new demand.*—There may be a want for a certain article or commodity without any actual

present demand existing. In that case, the demand must be created, and this can usually best be done by advertising. But inasmuch as no statistics are available, such matters as square mile and per capita consumption cannot be even approximately determined by direct analysis. Yet it is necessary to make estimates in order to have a basis of operation. Accordingly, certain conditions have to be assumed, and the functions and limitations of the product duly considered. From these purely hypothetical data, the possibility of square mile and per capita consumption may be computed and the territorial limitations, as well as the distribution of sales and advertising force, determined. With regard to figures of cost, time and expense of development, statistics drawn by analogy from the marketing history of other commodities most nearly resembling the present one, will be found useful. In this connection the buying habits of the prospective consumers must necessarily also be taken into account.

No method, however, of solving the problems which always arise in connection with the marketing of a new product is equal to that of practical tests of the commodity itself, involving the trying out of different methods and combinations of advertising and selling.

Bearing in mind what has previously been considered with regard to total and territorial consumption, square mile, per capita and functional consumption, we may for convenience sake arrange the following formula:

Total consumption, divided by maximum output, equals the percentage of business required.

Square mile consumption divided by cost per mile of sales organization equals unit selling expense, minus administration.

Per capita consumption divided by cost of personal

advertising equals unit advertising expense, minus administration.

Future increase divided by maximum output equals new business percentage that can be secured without invading competing fields.

Taking it for granted that our data covering the foregoing factors are sufficiently complete, there still remains to be determined:

(1) The percentage of business to be secured over a given period.

(2) The amount of money required to obtain a market for our maximum output.

280. *Nature and strength of competition.*—Thus far we have seen the importance of studying the various features having to do with consumption, in order to estimate the cost of securing and maintaining a market for our product. But equally important is the nature and strength of the competition that must be met. Indeed, a study of the competitive situation cannot safely be ignored, for the place occupied by the competitors is almost certainly the result of considerable experimentation. Such study very likely brings to light the solution of problems which have arisen, and suggests measures of practical value in the conduct and development of the business.

The number of competitors engaged in the manufacturing of a product throws more or less light upon such subjects as:

(1) The attractiveness of the business from the standpoint of profit.

(2) The ease with which the field may be entered.

(3) The chances of being able to control a satisfactory percentage of the business.

(4) The selling policy to be chosen, the selling arguments to be used, and the selling organization to be formed.

Needless to say, the success of an attempt to "break into" a new field is affected by the strength of the existing competition. Therefore it is necessary to study each competitor or class of competitors in order to determine their advantages and disadvantages. Among the things to be considered in this connection are:

(1) The relative value of large manufacturing units as compared with widely scattered organizations.

(2) The degree of importance to be attached to the distinctive value claimed for the goods or services offered.

(3) The strength of the buying habit in its influence upon discriminating selection.

(4) The relative strength of organization, selling argument and service rendered.

Much may be learned, also, from a study of the advertising of competitors. Thus, from its extent and cost, we may be able to estimate:

(a) What percentage of sales or profits it is feasible to invest in advertising.

(b) What mediums or classes of mediums are preferred by the various competitors.

(c) What is the relative importance of specific claims, arguments, and features of service.

(d) What importance is being attached to the various channels of distribution, and what forms of cooperation are adopted.

281. *Territorial competition.*—The foregoing factors, as we have seen, are of general application, without re-

gard to territorial limitations. Yet in many instances competition is unevenly distributed over the selling field, being particularly vigorous in some territories and almost negligible in others. For that reason, it is often found necessary to analyze the strength of competition along territorial lines, making the latter agree as nearly as possible with the divisional lines of the sales organization.

Such territorial analysis should disclose the exclusively local competitors within the territorial limits, their relative local strength, and whatever local advantage may be possessed by each as to service. Taken together with the general information already obtained, the territorial analysis will point out the relative ease or difficulty with which the selling field as a whole and each district by itself may be entered.

282. *Advertised and unadvertised brands.*—In a majority of instances the investigator of marketing conditions will find advertised and unadvertised brands sold side by side. This fact affords another line of analysis. What is the relative strength of the advertised and unadvertised brands? The answer to this question will indicate how far the buying habit is susceptible to the influence of advertising, provided the status of the advertised brands is considered in connection with the amount of advertising done in each case.

Investigation along these lines may indicate that certain brands are over-advertised and that others are under-advertised. A comparison of the volume of sales with the amount of advertising done by each class, may suggest that the efficiency of the advertising in the latter case may be increased by increasing its volume.

The foregoing are some of the things to be learned by investigation before determining the character, ex-

tent, and distribution of one's own advertising. Other lines of analysis and comparison will suggest themselves to the intelligent advertiser. It is well to bear in mind, however, that the value of the data thus obtained depends in large measure upon the thoroughness and impartiality of the investigator. Personal impressions often play an important part in the conclusions reached, and when the investigator is personally interested in the results, allowance should be made for personal bias. For this reason it is well, whenever possible, to have the findings supported by independent investigations before making them a basis for the final estimate.

283. *Fixed and fluctuating prices.*—One of the effects of advertising upon selling has been to establish definite and fixed prices. As long as buying and selling were largely transacted between man and man, no special need of a fixed price existed. But when it became necessary or desirable to issue publicly information about the commodity or service, uniform values had to be fixed. Yet the advancement of scientific advertising has had few greater hindrances to overcome than the reluctance with which business men went about standardizing values and service, when these were to be advertised. As a general rule, those commodities are most subject to price fluctuations that are sold as staples and known merely by their generic names, such as sugar, coffee or tea. The more complete the identification by brand name, such as Domino sugar, White Rose coffee, or Lipton's tea, the less tendency exists toward fluctuation in values.

Inasmuch as advertising has for its object either the maintenance of an established buying habit already formed, the deviation of an old buying habit, or the formation of a new one, it is very important that values

and prices be subjected to as little change as possible. In fact, whenever such changes have to be made, they should be figured as a loss of efficiency, inasmuch as they tend to lessen the value of the goodwill built up by the fixing of a buying habit.

284. *Relation of competitive factors*—Though important enough in and by themselves, the competitive factors which enter into the development of a proposition are seen in their right light only when their relations one to another is realized. Assume two cases, each involving fifteen competitors. In the one case, let us say, one competitor controls 50 per cent of the business; two control together 25 per cent, while the remaining 25 per cent is divided among twelve. In the other case, the chief competitor controls 15 per cent, the next largest 10 per cent, the remaining 75 per cent being held by thirteen competitors, of which the smallest has $2\frac{1}{2}$ per cent. In both cases the total amount of competition is the same, yet how different is the effect of their competition. If in the latter case it were found that the fifteen were restricted territorially, the dissimilarity would be still more marked. Similarly, if in the former case it was found that the three principal competitors were the only ones having general distribution, an additional factor of importance would thereby be disclosed.

The value of analysis in its application to the factors of consumption and competition is necessarily great. The more painstaking, ample and accurate, the further will the proposition be removed from the domain of guesswork toward that of certainty.

CHAPTER XXIV

THE APPROPRIATION

285. *Channels of distribution.*—Having considered the relation of present output to total output, and having made the necessary estimates based upon the general statistics thus far discussed, it becomes necessary to determine as nearly as possible the amount in dollars and cents which must be spent in selling the output, and to consider the channels of distribution and the extent of the advertising influence upon these channels.

The gross revenue will, of course, be the basis of the first rough estimate of the amount available for advertising. This, however, merely clears the ground for the more definite calculations which are to follow.

The channels through which the output is carried during its progress from the manufacturer to consumer, must be carefully considered, particularly where—as is often the case—more than one general line of distribution is employed.

The factors to be considered are:

- (1) The present market.
- (2) The possible increase in the market over a period of 1, 2, 3, or 4 years, as the case may be.
- (3) The amount of money per unit required to maintain the business.
- (4) The amount to be spent in advertising for the purpose of obtaining and retaining the market.
- (5) How this money is to be spent.

It is evident that in attempting to reach some conclusion as to these matters much must be assumed. The factor of time, for example, the strength or weakness of the buying habit, the strength of our arguments and service—these will always be more or less conjectural. But while assuming certain things, we always endeavor to increase our number of known factors and correspondingly decrease the number of unknown ones.

286. *Expenditure depends upon distribution channel.*—Whether the material is distributed through the dealer, through jobber and dealer combined, or direct to the consumer, makes considerable difference in the matter of advertising expenditure.

In a large number of the cases where goods are transferred direct from the manufacturer to the consumer, the final sales results must be accomplished by the salesman. This means that the work of the advertising department consists principally in developing a favorable interest in and knowledge of the commodity or service, and not especially in fitting that service to the conditions of individual customers. In distribution through dealers, however, where advertising is the only method of communication between manufacturers and users, the work of advertising must accomplish both the general work of explaining the service and the particular work of fitting that service to the needs of the consumer. To the individual consumer the advertising must be the representative of the manufacturer, as well as his public mouthpiece.

Where the article is such that a force of highly-trained salesmen must be employed to convince the expert buyer by argument and demonstration, the expense of the advertising influence upon the unit cost of marketing is necessarily small. Where, on the other hand, advertis-

ing performs the whole or the greater part of the selling work, as in mail-order business, it becomes the chief sales expense.

Between these two cases are many methods of selling, demanding in varying degree help from advertising.

287. *The present sales force a factor in advertising.*—The character and size of the present sales force are of considerable importance in determining what to spend on advertising. If the salesmen have had little experience with advertised goods and with advertising methods, they may find it difficult to understand the modifications which enter into their work when advertising is used. Nor will they, without special preparation, be able to avail themselves of the advantage which advertising gives them.

The efficiency of the sales force territorially is determined largely by the facilities for travel, the number of customers in each place, and the amount of time required to cover a given unit of territory. It is important that the extent of the territory which can be covered by the present sales force be kept in mind, in order that the advertising may be arranged to agree with the territorial limitation, unless the intention be to break new ground in preparation for a visit of the salesmen.

In this connection it is also necessary to make sure that the men on the sales force are fully informed about the goods, and that they have faith in both the material they are selling and the firm for which they are working, in order that their attitude toward the advertising may be one of enthusiasm and loyalty. This is of special value in connection with the development of dealer cooperation. It also governs to some extent the character of the campaign. If the sales force has been operating over wide territory with possibilities of largely increased

business, the advertising forces could be well expended in reaching the present field and intensifying the sales within its limits. On the other hand, where the territory is small and well-covered, a large part of the advertising force may properly be used to prepare new territory.

Similarly, if the sales force has been accustomed to use advertising in connection with its work, little difficulty will be experienced by the men in adjusting themselves to the advertising policy; whereas the introduction of advertising for the first time may require months of preliminary work in order to secure the active and efficient cooperation of the sales force. It is hardly necessary to emphasize the importance of making every effort to promote the fullest harmony and heartiest cooperation between the sales and advertising departments.

288. *Plant capacity and the advertising campaign.*— In planning an advertising campaign, and determining the size of the appropriation, the present yearly volume of business must of course be made the starting point; yet the capacity of the plant must not be lost sight of, especially when estimating the appropriation to be spent over a period of years. Up to a certain point, increased output and sales means greater economy, but beyond that point further increase involves additional investment in plant, equipment, sales force and administration. The possible capacity of the present facilities are, therefore, ordinarily the limit at which the advertising should aim.

289. *Current conditions affecting advertising.*— Apart from the question of developing sales to the point of fullest capacity of present facilities, certain other factors must be given consideration in determining the current advertising appropriation. Thus, if a general business depression exists, with buying generally reduced

and a marked tendency toward conservatism existing, it may be found wise to curtail the advertising expenditure, just as, if conditions are unusually prosperous and sales in consequence above the average, a similar curtailment may be found advantageous.

In the case of certain commodities, however, the advertising expenditure may profitably be increased in time of business depression. Thus in the case of food stuffs: In times of a general rise in prices and a corresponding lowering of buying power, the manufacturer of a low-priced but nutritious food product may well increase his advertising appropriation.

290. *Classifying the consumer.*—In order to determine the amount of money needed to secure a certain amount of business by advertising, it is necessary to know something about the user of the commodity. Necessarily, the consumer's buying habit and the relative difficulty experienced in changing it, affects the cost of influencing him by advertising. With some buyers a slight reduction in price, with an offer of a premium or something of that sort, is more effective than a great deal of educative advertising. Again, in many cases, the object of the advertising is reached only after a considerable change in the consumer's buying habits has been brought about, which makes the factor of time one of great importance and adds materially to the expense of advertising. This factor of time is most important where the individuality of the service is least apparent, or where it makes the least impression upon the mind of the consumer. It is less important where the individual service is sufficiently different and attractive to impress the consumer easily and quickly.

Where goods are bought on the strength of their appeal to a certain class, it is necessary for the advertiser

to reach only the people in that class. Thus, if the appeal were made to stationary engineers, the entire advertising propaganda would be directed to that class of buyers. But where the appeal is general, the various types of consumers must be considered. A type, in the sense in which the word is used here, marks a temperamental division of the human family.

Tastes are matters of type rather than of class. The habit of reading, for example, is a habit of type principally, and not of class, except in those matters which specifically relate to the class distinction. The advertising appeal intended to reach a householder must be broad enough to include all types of human beings. If, on the other hand, the article in question appeals only to people of literary tastes, the type distinction is clear, and determines the mediums to be used, particularly the periodical mediums.

291. *New buying habits.*—The progress of western civilization may in part be measured by the number of new buying habits acquired during the past one hundred years. It is obvious that the development of a new buying habit presents a different problem from that of diverting an old habit.

To change an old buying habit is probably the most difficult function which advertising has to undertake. Yet in a majority of cases, this is just what it is called upon to do. It is particularly difficult where the inertia, which is present in the individual and in the social organism and which opposes all innovations, is markedly strong. Frequently the value of the increased convenience to be obtained from the change is not so obvious as to be freely demonstrable, hence it is generally upon an appeal to sentiment or taste that the effect must be based. The factor of time in this case must, therefore,

be reckoned with, although this varies with the degree of discrimination that has characterized the old buying habit. Where the competition is old and well-established, the character of the service thoroughly understood, and the buying habit discriminating clearly between individual products, the time required to secure the business is correspondingly longer than in other cases. The cost involved is, therefore, also greater.

292. *Relation of advertising to sales efforts.*—The relative cost of selling and advertising is based upon certain fundamental considerations, as follows:

1. The buying habit of the consumer, particularly with regard to:

(a) The extent of personal service required.

(b) The length of time and the amount of personal work necessary to complete the service.

(c) The technical character of the service.

The length of time required to go into details regarding the action of an automobile, the character of its parts, and so on, is such that the service demanded by the customer requires a specialized salesman, who also will develop the individual requirements in each case.

The salesman may be an agent, but he must be in close touch with all the details of the proposition, in order to give the personal service required. Neither jobber or dealer handling many lines could in this case render satisfactory service.

The sale of a complicated piece of machinery for manufacturing requires not only knowledge of the goods, but tests and proof of productive capacity, etc. In this case both salesman and engineer are involved in the sale, and the advertising requirements become much smaller. On the other hand, the personal service required by the consumer who buys a 5-cent cake of soap, is so slight

that it can be rendered without any specialized knowledge.

2. Whether the manufacturer is appealing to a general or a segregated portion of the public, and whether the segregated portion is reached direct by the manufacturer.

The manufacturer of the Corliss engine reaches only a limited number of consumers of certain classes. The requirements of his business call for engineer and salesman in the work of showing the value of his product. The advertising can rarely do more in this case than introduce the proposition.

3. The character of the product as falling into one of the following classes:

- (a) Article relating to personal well-being or daily habit.
- (b) Article relating to personal surroundings.
- (c) Article relating to social or business standing.
- (d) Article relating to detail of operation.
- (e) Staple article bought under generic term.

The character of the buying habit as shown in the foregoing analysis determines the discrimination between products which the consumer will show, hence the relative advertisability of the new product. A user of a toilet soap will go to greater length in his effort to obtain the right kind than if the article sought were a kitchen soap.

No person buys an automobile without knowing the name and merits of the car, but a great many people buy motor lubricating oil without knowing anything whatever about it. The discrimination of the buyer is

very much stronger in the former case, than in the latter. Advertising can modify this condition in individual cases, but cannot change the general buying attitude of the consumer to such extent as is sometimes claimed for it.

CHAPTER XXV

THE ADVERTISING MANAGER

293. *Preliminary training.*—Advertising is not a fundamental science, nor does it claim to have discovered any new fundamental principles. It is rather an assemblage of a number of old principles in new combinations with new applications to present conditions. For that reason the advertising man who desires to be well grounded in the requirements of his work, as well as the novice who would be properly equipped to enter this wide and promising field of enterprise, needs a very broad training.

When one considers the importance of advertising as a means of establishing goodwill, or from the viewpoint of its influence upon marketing in general, the economics of distribution, competition, etc., and realizes that the chief value of advertising lies in its appeal to human nature, it is readily seen that the preliminary training of the advertising man ought to be almost as wide as business itself.

Such training, therefore, should embrace the fundamental principles of all departments of business, and should in addition include a knowledge of psychology, of written expression and of art as related to the arrangement of advertising matter. This, as will be seen, is no simple matter. It calls for a training at least on a par with that required for any other recognized profession. In view of its importance, it is astonishing

that until recently so little attention has been given the subject by educational institutions. Considerable progress, however, is being made in this direction at the present time.

294. *Literary requirements.*—It is evident that the advertising man who depends for his success entirely upon his ability to influence large masses of people, must have some capacity for written expression. In fact, with regard to this subject, he should be especially well informed. The advertising man has, in truth, a difficult literary task before him. He must be able to invest prosaic and common-place items with an interest scarcely inferior to that of the magazine reading pages with which his advertisement will be associated. Indeed, as rivalry between advertisements grows stronger, the advertising page which would attract and hold the reader's attention, will be compelled to develop an interest even beyond that of the reading page. All this must be done, too, without any such liberty as to space, subject, etc., which is accorded the writer of fiction or history. The advertising man is distinctly limited as to space, which is determined in advance and which is frequently found inadequate, but which at any rate admits of no change. The subject is likewise predetermined, as are in fact, even the arguments which he is to use.

Upon this unpromising platform the advertising man must be able to erect an image and to visualize it in such a way that it can be seen and understood by the average person. Moreover, while the mistakes of the fiction writer may lie unobserved in the wealth of description or be overshadowed by the dramatic character of an interesting situation, the errors of the advertising man are brought out in their full intensity when they appear in a message limited to two or three hundred words and

charged with expression sufficient to awaken the interest of thousands of people at the same time.

An ample vocabulary and a knowledge of the meaning of words are necessarily among the requirements of the advertising man. They are the tools with which he works. Especially should his vocabulary be large, inasmuch as his expression must be simple; and simplicity of expression can come only through an extensive knowledge of words.

295. *Editorial capacity*.—Allied to this literary or writing capacity must be that editorial capacity which enables the advertising man to judge the merits of the different methods of presentation and arrangement, their harmony and applicability to his work. In this respect again the requirements of his occupation are much greater than those of any other literary field of work. Writers in other fields are permitted and expected to pass their manuscripts into other hands for editing, and the editor is not required to becloud his editorial judgment by constant writing. But the advertising man must perforce both write and judge what he has written. Even when he does not write the actual copy, he must produce the arguments, determine their limitations, and have a general grasp and supervision of the entire situation.

In addition to the editorial requirements of his work, the advertising man should be thoroughly familiar with such subjects as "make-up" typography, space, engraving, etc. This means, that in addition to his knowledge of the technical requirements of editing, and his familiarity with the attitude of the audience he wants to reach, the advertising man must be able to judge of the suitability of the particular article or piece of copy to the purpose he has in view.

Though he may be closely identified with the routine work of an organization, whether from the manufacturing agency, or publishing point of view, the advertising man must be able to project himself into the customers' position and estimate the value of his work from that standpoint. He must also be prepared for the criticism which usually is accorded works of a public character. His errors of judgment are visible to all, and he cannot hope to escape their consequences.

296. *Artistic perception.*—Even such literary and technical qualifications, however, are not sufficient in themselves to make anyone an expert advertising man. For this it is necessary that he also possess a trained judgment as to the artistic surroundings of his literary expression, as well as to the fitness of the illustrations used in connection with it. He should understand the principles of arrangement, the history, and general character and purpose of the ordinary means of decoration, borders and the like. The different color processes and their uses, the different methods of engraving and the artistic limitations of each should be understood. He should know definitely the relation to each other of certain types, borders, methods of decoration and illustration, and likewise what subjects these may properly accompany. He must use no Louis XVI border with an advertisement of paving brick, and only a sense for art will make his selections certain.

297. *Power of analysis.*—To all the foregoing requirements of his profession, the advertising man who would realize the fullest possibilities of his work, must add a capacity for thorough and painstaking analysis—a qualification not always found in association with those already mentioned. For, after all, it is the economic side of advertising that governs his operations, hence he

must be prepared to analyze the current business conditions, as well as the psychological aspects of his proposition. He must necessarily bring analysis to bear upon the return of his advertising before he can determine its proper value. This part of his work is somewhat removed from the requirements previously considered, and is not that for which the writer, the editor, and the psychologist, as a rule, are best qualified. Yet its importance must not be overlooked. Because of his usual lack of training in analysis and practical business economics, the advertising man has often been accused of lacking sound business judgment. He, in turn, has charged the business man with woeful lack of imagination. As a matter of fact, the business man is accustomed to think and speak in the language of economics, whereas the mind of the advertising man expresses itself in the language of psychology or human interest. Not all business men have yet begun to realize the economic value of the psychological factors, nor have all advertising men as yet learned to profit by the application of economic principles to their work. At times this mutual inability to understand the other side has led to friction and disagreements. The broader education of the modern advertising man, however, is rapidly overcoming this difference of viewpoint.

298. *Executive powers.*—The advertising manager worthy of his title, is of necessity an executive. He must be able to organize his subordinates, to maintain discipline among them without sacrificing the democratic cooperation so necessary to the development of those qualifications that are demanded in a successful advertising organization. Being an executive, the advertising manager will relieve himself, as far as possible, of the detail of routine work. He must find

time for initiative effort while at the same time bringing his judgment to bear on the work of his subordinates. Only in this way will he be able to exercise full control of the units of his organization and avoid the mistakes that frequently arise from imperfect knowledge of their work.

299. *Response to public sentiment.*—Inasmuch as the work of the advertising man is chiefly that of changing, establishing, and crystallizing public sentiment in respect of some particular commodity or service, his study of public sentiment and of the response of public sentiment to certain efforts to sway it must be continuous and persevering. Only thus will he be able to “sense” the attitude of the public with regard to his proposition. But this study of public sentiment must be sufficiently analytical to afford data to which he can refer when face to face with new problems of a similar nature. It is probable that every man with capacity for written expression and editorial judgment possesses in a greater or lesser degree the ability to “sense” public sentiment and to realize its demands. So long, however, as this remains a mere sense, its action is spasmodic and its value problematical; but when harnessed to analysis, this sense often makes it possible to control matters in such a way that factors of known value can be introduced into almost any equation representing an advertising problem.

300. *Duties of the advertising manager.*—The position of advertising manager in a manufacturing organization and that of a similar functionary in any other organization, involves having charge of all selling activities that lie outside the sphere of the personal salesman. In contrast with the salesman, who sells in individual units, the advertising man sells in bulk. His selling

arguments are addressed to the masses—not to the individual—and this fact gives character to his work.

In some organizations the duties of the advertising manager are confined to the consideration of mediums, the writing of copy, the carrying out of the advertising schedule prepared for him, and the placing of advertising contracts. This condition, however, is merely an incident in the development of advertising as a business force. When the scope and power of advertising are more fully understood and their requirements more accurately determined by business men at large, the dignity and power of the capable advertising manager's office will receive prompt and merited recognition.

CHAPTER XXVI

ADVERTISING AGENCIES

301. *History of the advertising agency.*—Few things better illustrate the development of the advertising field during the last twenty years than the change which has taken place in the position and functions of the advertising agent. Today this functionary occupies a dual position in the advertising field, being on the one hand a broker, jobber or commission agent in the employ of the publisher, and on the other a self-constituted service bureau operating in the interests of the advertiser. In the former function he collects or takes care of orders from a number of customers, clears them through his own organization, and passes them out again to other persons, very much the same as the broker or commission agent operating in other lines of business. In the latter, he undertakes to look after his customer's interests by means of special services for which no charge is made. His profits consist in the commissions which the publisher allows him.

This condition in the advertising business is a natural development of the original position of the advertising agent. In the beginning that person was merely a space broker—a free lance commission man out to secure advertising. He was just a salesman who carried a number of lines—a number of papers—and sold advertising space in these different papers which he represented.

As this commission agent or space broker moved

about on his rounds, endeavoring to induce the reluctant manufacturer to advertise, he discovered a very important help toward getting business. He found that the manufacturer rarely knew what to do with his advertising space after he had bought it. He needed help in preparing his advertising, and the space broker, who constantly came in contact with a variety of conditions and thereby accumulated valuable ideas as to copy and space, began to offer his customers the benefit of his experience, both with regard to the selection of mediums and the preparation of copy. Accordingly, in connection with the space brokerage, there grew up a service feature which was offered the prospective advertiser as a sort of prize package.

Undoubtedly, this service proved very valuable, inasmuch as in those days the average manufacturer had no one in his employ who had made a special study of the subject. In course of time, the service department of the advertising agent became his big talking point, so much so, in fact, that the agency in many instances, seems to have forgotten that it is paid by the publisher and not by the advertiser.

302. *Functions of the agency.*—In a strict interpretation of the term, the advertiser is not a client of the advertising agent. The lawyer's client is the man who retains him and pays his fee. But the advertiser pays no fee to the advertising agent, though the latter devotes a great deal of both time and effort in serving the former's interests. This situation is peculiar, and obtains perhaps in no other line of business.

Unquestionably, the advertising agent is able to render very valuable services to the advertiser, if he chooses to do so. He has a first-hand knowledge of mediums, acquired while conducting scores or hundreds

of different advertising campaigns, each such campaign adding to his experience and to the breadth of his information. The situation is open to one criticism, however: inasmuch as he receives his pay from the publisher, it is natural to suppose that the agent will be inclined to favor the medium or mediums that pay him the largest commissions. This tendency has to be reckoned with, inasmuch as the agent's judgment, however honestly given, is likely to lean toward the proposition that brings him the largest profit with the least trouble. That, at least, is human nature.

303. Organization.—Since competition in the advertising field has compelled an agent to provide a certain amount of advertising service, he has developed an organization capable of rendering such service at a minimum cost and with maximum results. The chief parts of his organization are, of course, the copy or production departments, the rate and checking departments, and the business-getting department.

There has of late years been a good deal of discussion with regard to the relative merits of the large and the small advertising agency organization. The small agency argues that inasmuch as such service is distinctly personal in its character, it is to be viewed only from the standpoint of the smaller organization, where two or three persons do all the work. The large organization, on the other hand, insists that advertising service is not an individual matter, but is satisfactorily rendered only where there is available the accumulated experience of a large number of advertising men. It is highly probable, however, that the size of the agency's organization is in most instances a matter of local conditions rather than of any predetermined policy. The agency that attracts a large volume of business necessarily becomes a large or-

ganization, just as without such volume it remains small. So long, therefore, as the service is confined chiefly to copy, the profits of an advertising agency are generally found in connection with a large organization. This is proved by the fact that many of the better known and most successful advertising agencies have large organizations.

304. *Agency service.*—With the increase in recent years of advertising competition, and with the corresponding competition in the agency field, the demand for service has also increased, until it has become necessary for the agent to include not only copy work, but merchandising ideas, embracing suggestions and information that will help the dealer to retain his hold on business. Advertising men who have been successful in this advisory capacity, have often established themselves as advertising counsel, but have generally ended by joining others in forming an advertising agency. This evolution of the advertising counsel is probably due to the fact that the money to be made in the agency business does not lie in the fees received for counsel, but in the profit made from commissions.

The nature and extent of the service to be rendered by the advertising agency is a matter of considerable controversy between advertisers and agencies on the one hand, and publishers and agencies on the other. No doubt there is considerable ground for dissatisfaction with the service rendered by some advertising agencies. Many advertisers feel that the amount of money paid to the agents by the publisher in the form of commissions is sufficient to justify a better and fuller service than has hitherto been rendered.

Without question, some of the finest copy service departments in the advertising field are in the hands of

advertising agencies. Many of them have spent years in acquiring the ablest copy writers to be obtained, as well as the most skillful artists and the best lay-out men. The agency also possesses the advantage that comes from wide experience with a variety of propositions, each of which suggests, perhaps, some new viewpoint in dealing with human nature and human types.

The question of space rates is necessarily an important one to the advertiser. While the tendency to standardize such rates and make them uniform is steadily progressing, there are still classes of mediums that have no fixed method of rate making. Under the circumstances, it is manifestly impossible for the advertiser to know that he is really buying the space as cheaply as his competitors. The agency's experience gives it an insight into the rate question which the advertiser is not likely to possess—at least not until he has spent large sums of money experimenting. Even though some large advertisers undoubtedly have excellent rate departments, they can hardly compete with the modern advertising agency in their knowledge of rates and discounts.

305. *Where the agency sometimes errs.*—Although the advertising agency is generally able to furnish the manufacturer with valuable selling ideas, it will not as a rule afford much help with regard to marketing methods, in cases where the manufacturer has himself studied the nature and requirements of the market. The view of an outside person in such matters is likely to be narrow and his observation superficial. At times, however, the outside viewpoint will bring to light a factor that had been overlooked by the manufacturer in his study of the marketing problem.

Recently, in a large manufacturing company, the

question of how best to advertise a new product came up. The sales manager informed the corporation's advertising man that a limit of \$15,000 would probably be placed upon the first year's advertising expenditure. The advertising man instituted a trade investigation in order to ascertain the existing market, at the same time inviting the opinion of half-a-dozen advertising agencies. The latter all reported the proposition an excellent one for advertising, and suggested that appropriations varying from \$25,000 to \$75,000 should be made. When in due time the investigator finished his work, it was learned that the nature of the market, the existing competition, coupled with the limited capacity of the plant, made it practically impossible to secure more than 15 per cent of the business—possibly not more than 10 per cent. On this basis it was found that any expenditure in excess of \$3,000 a year would be money thrown away.

It would be unfair to attribute to cupidity or dishonesty these erroneous conclusions of the advertising agencies. Unfamiliarity with the conditions involved, superficial investigation of the market, and lack of previous experience with similar propositions, were responsible for the faulty conclusions.

306. *Value of agency service.*—The publisher's interest in the advertising agent is necessarily based upon the latter's ability to create new business. The agent, working as an unrestricted free lance, is naturally expected to create advertising possibilities out of a number of advertising firms, or to increase the advertising of those who are already using space. Rightly or not, the publishers give the advertising agency credit for a large part of the advertising business of the last twenty years; and there is no doubt that the production of a

great deal of new business may be traced to such a source. From the publisher's point of view, therefore, the commission paid to the agents is fully justified. Viewed from the advertiser's side of the question, the agent's commission is also perfectly legitimate. The latter's experience brings, as we have seen, to the advertiser important information of an impartial character. The agent also relieves the manufacturer's department of many details, permitting it to devote itself to the larger questions of constructive work. Inasmuch, however, as the advertiser does not pay for the service directly, he finds it difficult to control the character and extent of the service which he receives.

307. *Weaknesses of agency service.*—To estimate in advance the actual benefit derived from such service, is necessarily difficult. Usually, the money will have been spent before the value of the service can be accurately determined. In some instances the extent of the agency's services may be the getting up of a dozen or two pieces of copy and the preparation of a booklet or two to go with the copy. In other instances, such service may include valuable selling and advertising ideas, and important suggestions as to the choice of mediums. In many instances the full value of the services that can be rendered is secured only when the agency works in conjunction with a specialized department in the advertiser's own organization, capable of checking, modifying or amplifying the agent's work.

Where the manufacturer, as is sometimes the case, relies upon the advertising agent to carry his business, no check is had upon the agent's work and no control exercised over his activities. In that case the separate and independent investigation, which should be conducted by the advertiser, is absent, thus leaving the

agent to decide many questions of detail which he may not be qualified to judge unaided, thereby often causing expenditures which could have been avoided had proper checks been applied from the beginning.

Recently an advertisement costing \$8,000 made its appearance. It was a one-time advertisement and covered a product of a nature that required just about three months' profit to pay for the beautiful piece of publicity. This extravagant form of advertising was very probably induced by an agent, who, of course, received a nice profit for himself out of the order.

In estimating the value of the agent, it must not be forgotten that the amount of his remuneration depends upon his ability to get the advertiser to spend. No doubt, the wise agent realizes that if he can put out the advertiser's money carefully during the first year, the latter will become a larger customer next year; whereas, if he induced him to spend more in this way or that than is necessary, his patronage next year might go elsewhere. This, of course, is a mere repetition of the old maxim that a satisfied customer is better than a dissatisfied one. For all that, however, the advertising agent is very much like the salesman. The tendency of the latter, as is well known, is to secure the largest possible order without respect to the dealer's ability to dispose of the goods profitably. Only too frequently this short-sighted policy is adopted by the advertising agent.

Nor must it be forgotten that the interests of the advertising agent as advertising counsel, on the one hand, and commission man, on the other, are always diametrically opposed to each other. Due allowance for this obvious fact will, of course, be made by every intelligent advertiser.

CHAPTER XXVII

OFFICE RECORDS AND SUPERVISION

308. *Departmental organization.*—The proper organization of advertising operations usually demands a division of the work between the operating and the recording departments. The former includes copy, art, and other items connected with the operation of the campaign, while the latter takes account of the buying and general business activities. These two general divisions in turn call for sub-divisions. Thus, the buying of printed matter is made the work of one department, the accounting or recording is entrusted to another, while the checking, shipping, etc., is made the work of still another. The work of the operating department is divided into copy and art departments, direct-mail department, planning department and department of field forces.

Inasmuch as the efficiency of one department may be greatly affected by the working of another, the conference system has been largely adopted in the conduct of the advertising activities of the larger concerns. The head of each department and the general head will effect the proper relation between the various factors and eliminate the tendencies to overbalance or underbalance the work of any one department. The system of each department should harmonize with those of the others, so that the requirements of the schedule, daily necessity, general requirements and policy may meet with as much cooperation as possible.

The copy-writer, upon whose message the success of

the concern may hinge, must necessarily understand the reason for the choice of the various mediums, as well as the choice of the various arguments, so that he may be able to express sympathetically and accurately the spirit of the proposition. The accounting man must be acquainted with the purposes, requirements and division of the campaign, in order that he may arrange his accounting analysis in such a way as will furnish the information necessary to a proper estimate of these requirements and results. The buyer must purchase with an eye to the selling qualities of the product bought.

309. *Investigation and planning.*—The conditions surrounding an advertising campaign are such as to require ample planning and investigation before an attempt can be made to formulate a definite plan complete in all its details. Frequently it is necessary for the advertising staff to spend considerable time and labor as well as money in the testing out and perfecting of a campaign plan before its final adoption can be intelligently decided. It is not unusual to spend a year or even two in searching out the market and preparing the proposition with a view to all contingencies. Even after all preparations have been duly made, and every phase of the situation fully considered, it is advisable to have the plan sufficiently flexible to permit modifications as required by conditions that may develop later.

The operation of the advertising organization should ordinarily be from six to twelve months in advance of the sales organization, if the former is to do its work efficiently. This requires clear, careful planning, and this, again, can be secured only as a result of a farseeing policy in the conduct of the department.

310. *Systems and equipment.*—Both the advertising organization as a whole and its individual members re-

quire tools with which to do their work. Upon the right selection of such tools depends often the ultimate success of the work. For this reason, the system in use in the advertising department should be devised not with the idea of limiting the capacity of the work of any one individual, or any department of the organization, but for the purpose of directing the general progress of the work, so that the state of affairs may be correctly ascertained at any time, the rate of progress determined and current requirements checked up—the whole situation, in short, taken in at a glance.

The absence of red tape is essential to success in such a system, just as inflexible rules should be as few as possible. Where the organization is so small that all the members of the staff can meet in conference, the rules need cover only those simple items of records that will preserve for later reference the progressive stages in each piece of work. When the organization becomes sufficiently large to make it difficult for the majority of its units to be fully acquainted with more than their own part in the operation, it may be found necessary to extend these rules so as to include not only a record of the progress of each operation, but the progress of each portion of each operation in the hands of each individual unit. In organizations of that type the number of fixed rules, forms, and records are necessarily increased considerably beyond those required in smaller organizations where the work is more distinctly cooperative.

While in the smaller organization discretion may be allowed to each individual of the staff, in the large organizations such discretion must, for the sake of harmonious cooperation, be limited to only a few of the responsible units. In all cases, however, the promotion of individual efficiency is the chief object; for which

reason the question of system to be adopted should contemplate the elimination of all but the absolutely necessary rules and regulations, forms, etc.

311. *Equipment.*—The equipment of the advertising organization should be viewed in much the same light as the system itself is viewed. Inasmuch as the equipment constitutes the necessary paraphernalia for working, each piece should, as far as possible, represent the acme of convenience in its line. The filing equipment, for instance, used to keep track of half-tones, electros, engravings, etc., should be such that any piece can be obtained, sent out, rated, checked and recorded, and its whereabouts at any time clearly shown without possibility of error or confusion. Whatever equipment will do this at the least cost of floor space and with the least number of motions, is the best equipment for the purpose. There is a limit, however, below which it is impractical to go in the question of equipment. The copywriter and the artist must be fitted out with their required tools, easels, models, etc. Place must be had for filing the results of their work, so that it is promptly available when wanted. Forms must be prepared on which to record the progress of each piece of work in the department and so arranged as to bring the matter automatically to the executive's attention whenever any delay or unusual occurrence interferes. Forms for showing the buying of engraving, printed matter, and so forth, must be developed. Places, too, for the filing and recording of copy, dummies and proofs, must be provided. Storage places for advertising material, portfolios for handling photographs and the like, are required. Cabinets or other receptacles must be provided for direct-mail matter and for lists of names; while the

equipment necessary for the prompt handling of such direct-mail matter must not be overlooked.

The foregoing represents the minimum requirements of an advertising organization. Upon these may, of course, be built any number of extensions, and while the system permits elaboration, and in some cases may require different pieces of equipment, the extension will mostly involve only a duplication of the equipment. Necessarily, with the growth of the organization the forms, records and systems also grow more complicated.

312. *Equipment advised.*—The Association of National Advertising Managers has gone very fully into the matter of equipment. A report of this Association by its Committee on Systems finds that the methods commonly employed in an advertising organization call for the following sub-divisions of systems and equipment matters:

A—*Display Advertising.*

- 1—Complete Reports on Magazine Advertising.
Space—Cost—Replies.
- 2—Reports of Results on Magazine Advertising.
Daily—Monthly—Annually.
- 3—Forms used in ordering space for publication advertising.
Contracts—Order Blanks—Layout Sheets.
- 4—Records of complete data used in checking magazine, poster, and general display advertising.

B—*Circularizing.*

- Reports on details.
- Costs—Returns.

C—*Advertising Matter—Ordering and Distributing.*

- 1—Purchase Order Forms—Quotations.

- 2—Forms used in receiving stock.
 Methods of handling.
 Perpetual inventory.
- 3—Shipping Orders.
 Issued by Advertising Department.
 Filled out by Salesmen or Agents.
 Inventory forms on general printed matter.
- 4—Reports on advertising matter and samples distributed by salesmen.
 Time—Cost—Material.

⊂—*General Detail Work.*

- 1—Salesmen's report and advance call cards.
- 2—Systems of follow up. Referred prospect cards.
- 3—Forms used in compiling mailing lists used by salesmen or agent. Methods of circularizing above lists.
- 4—Forms used in recording work on a complete job.
 Time consumed—Material, etc.
- 5—Method of keeping record of originals.
 Drawings—Halftones—Cuts, etc.
- 6—Systems of account-keeping in Advertising Department.
- 7—General Reports.
 Organization Charts—Summary of expense.

313. *Accounting.*—The accounting used in the advertising organization may be for either or both of the purposes of analysis and records. In the advertising agency, the accounting is required to provide the necessary record and to include the ordinary books of the organization. It is also required to afford all data necessary for the purpose of analysis. That part of accounting which has to do merely with the record of transactions comes to the attention of the accountant, and is not, therefore, a matter with which the advertising man is especially concerned. Those items of accounting, on the other

hand, that are necessary for the purpose of analyzing expenditures, and afford data for estimating in detail the value of the advertising, concern the advertising man directly. Upon the extent and character of his system will depend the accuracy of his analysis of his work and the determination of its value.

Price O. K.....
Quantity O. K.....
Extension O. K.....
Receiving Slip No.....
Charge to.....
Approved.....
Adv. Mgr.

FORM A.

One system of this kind provides a form to be used in connection with the invoices (Form A); one to be used for the daily record (Form B); and one for the monthly financial report (Form C). Though these are designed especially for the advertising department of a manufacturer, they illustrate the way in which matters of this kind may be recorded also in other forms of business.

Monthly Financial Report

KIND OF PRODUCT	APPROPRIATION FOR 1912	EXPENDED IN JAN.	BALANCE FEB. 1.	EXPENDED IN FEB.	BALANCE MARCH 1	EXPENDED IN MARCH	BALANCE APRIL 1	EXPENDED IN APRIL	BALANCE MAY 1	EXPENDED IN MAY	BALANCE JUNE 1
PUBLICATION											
PLEASURE CARS	60000.00	6200.00	53800.00								
COMMERCIAL CARS	40000.00	35200.00	36600.00								
PLEASURE CAR	8000.00	9421.00	35790.00								
COMMERCIAL CARS	3000.00	1401.00	15990.00								
PRINTED MATTER	2000.00	4241.42	157582.5								
COMMERCIAL CARS	8000.00	214600	6824.00								
PLEASURE CARS	5000	—	5000.00								
COMMERCIAL CARS	—	—	—								
OUTDOOR											
STREET CAR											
POSTAGE											
SALARIES											
MISCELL.											
TOTAL											
GRAND TOTAL	200000.00	247097.94	1452002.1								

CHAPTER XXVIII

ANALYZING RESULTS

314. *The use of forms.*—In the analysis of advertising results which comprises a number of factors and involves the assembling of many individual items, it is necessary to segregate the factors which are of special importance and leave out those which have no immediate bearing upon the operation. The following list represents a graphic method of bringing the salient points together for the attention of the advertising manager.

CAMPAIGN OPERATION FACTORS

DEALER WORK

Direct Mail:

Catalog.

Plan of policy with detail of work of advertising campaign.

Circular letters.

Free samples.

Store cards and circular literature.

WINDOW DISPLAY

Window Display:

Placards.

Character and size.

Pamphlets of suggestive window displays.

Booklets and folders.

Samples of these.

Samples and Demonstration:

Character and size.

Number per dealer.

How arranged.

Character of demonstration.

Trade Journals:

- Territorial circulation.
- Circulation analysis.
- Authority—editorially.
- News market information.
- Stores of information.
- Advertising policy.

Local Newspapers:

- Number of cities.
- Circulation analysis.
- Editorial—women's interests.
- Morning or evening.
- Amount of space.
- Dealer electros.

Premiums:

- To dealer, customer, or both.
- Limitations to be imposed.
- Percentage value.
- Method of distribution.

ADVERTISING TO CONSUMER

Magazines:

- Circulation analysis.
- Territorial limits.
- Editorial.
- Advertising policy.

Bill-Boards:

- Location.
- Number of cities to be used and number to be placed in country.
- Size.
- Color scheme.
- Used by themselves or in conjunction with other advertising.

Street Cars:

- Number of cars—city or country.
- Kind of cards.
- Cross or side seat cars.

Newspapers:

Same factors as above.

Booklets:

Number.

Size.

General character.

Distribution.

Sampling:

Same factors as above.

Premium:

Same factors as above.

Women's Publications:

Same as above with the exception of whether they have a small- or large-sized circulation.

Dealers' Circular Matter:

Number.

Frequency of distribution.

Arrangement as to dealers' payment or part payment.

ADVERTISING TO SALES FORCE**Dealer Catalog:**

Size.

Edition.

Color.

Cost.

Distribution.

Details of cuts.

Details of Advertising and Selling Campaign:

Consumers' advertising—detailed.

Premium scheme.

Sampling.

Dealers' aid.

Window display.

Store cards.

Circulars.

Circular letters.

Electros.

Free samples.
New considerations of product.
Sales argument.

Circulars and Circular Letters :

Quantity.
Scheme of follow up.
Selling arguments.
Limitations.

Store Cards :

Size.
Character.
Number.
Number of changes.
Hanging, counter or window.
Distribution.

Free Samples :

(Refer to sample and demonstration above.)

The question as to what information should be secured from a publication in order to determine its place in the advertising campaign, has long been a live controversial point, but especially during the past few years since advertising men began to look more carefully into the relation of cause and effect in advertising. The Periodical Data Sheet here shown originated with the advertising department of the General Electric Company, but is used also by a number of other prominent concerns. It represents the modern advertising man's conception of what information he should have with regard to the publisher's business in order to determine the value of a publication for an advertising campaign.

PERIODICAL DATA SHEET

1. Name of periodical.....
2. Name of publisher.....
3. Publication office address.....
4. Give a brief outline of this periodical's history, original purpose, later developments and changes in ownership or management.
5. What distinguishes this periodical in character from others of similar purpose?
6. What present purpose and whom does this periodical now serve?
7. What is its editorial equipment for giving such service?
8. What determines the limit of number of subscribers obtainable for this periodical and what is the estimated limit?
9. What is its equipment for getting and keeping subscribers?
10. Subscription price-Annual?..... Single copy?.....
Lowest in combination?.....
11. With what periodicals is it so combined?
12. What is its average circulation per issue for the past year?
.....
13. What percentage of this circulation is:
 - 1st—Full price annual subscription without premium.....%
 - 2nd—Paid subscriptions in combination?.....%
 - 3rd—Paid subscriptions with premiums?.....%
 - 4th—Paid news stand?.....%
 - 5th—Complimentary and otherwise free?.....%
14. To whom does this circulation go?
(Give occupation or importance of subscribers using such sub-divisions as may best describe the subscribers of this periodical, according to the conditions. For example, an Industrial group can be divided into Firms, Officials, Executives, Managers, Engineers, Superintendents, Foremen, Workmen, etc., or in other specific classes to suit the industry covered. If more detailed analysis is available in some other form attach to this data sheet in triplicate.)

1.%	6.%
2.%	7.%
3.%	8.%
4.%	9.%
5.%	10.%

15. What percentage of this circulation is in cities of indicated populations?

(These data do not apply to periodicals under 50,000 circulation.)

1st. 100,000 and over.....	%
2nd. 100,000 to 25,000.....	%
3rd. 25,000 to 10,000.....	%
4th. 10,000 to 5,000.....	%
5th. 5,000 to 1,000.....	%
6th. 1,000 and under.....	%

16. What is the present *paid* circulation in each of the geographical divisions below and what is the limit obtainable for this periodical in each?

(Give these data as completely and accurately as records of this periodical will permit. By "limit" is meant the publisher's estimate of the total possible subscribers naturally present in the field.)

STATE	CIRCULATION		STATE	CIRCULATION	
	Actual	Limit		Actual	Limit
1. New York	3. Illinois	.....	.....
2. Pennsylvania	4. Ohio	.....	.....
6. Massachusetts	7. Missouri	.....	.....
11. New Jersey	8. Michigan	.....	.....
31. Connecticut	9. Indiana	.....	.....
34. Maine	13. Wisconsin	.....	.....
38. Rhode Island	15. Iowa	.....	.....
39. New Hampshire	19. Minnesota	.....	.....
42. Vermont	22. Kansas	.....	.....
NORTH ATLANTIC	29. Nebraska	.....	.....
10. Georgia	36. So. Dakota	.....	.....
16. North Carolina	37. No. Dakota	.....	.....
20. Virginia	NORTH CENTRAL	.....	.....
26. South Carolina	12. California	.....	.....
27. Maryland	30. Washington	.....	.....
28. W. Virginia	32. Colorado	.....	.....
33. Florida	35. Oregon	.....	.....
43. Dist. of Columbia	40. Montana	.....	.....
47. Delaware	41. Utah	.....	.....
SOUTH ATLANTIC	44. New Mexico	.....	.....
5. Texas	45. Idaho	.....	.....
14. Kentucky	46. Arizona	.....	.....
17. Tennessee	48. Wyoming	.....	.....
18. Alabama	49. Nevada	.....	.....
21. Mississippi	50. Alaska	.....	.....
23. Oklahoma	WESTERN	.....	.....
24. Louisiana	GRAND TOTAL	.....	.....
25. Arkansas	FOREIGN TOTAL	.....	.....
SOUTH CENTRAL			

17. How often and on what day or date is this periodical issued?
18. How do its special editions, if any, differ from its regular issues?
(Give dates as well as character or object of such special editions.)
19. Give below the data indicated for this periodical:
- | | | |
|---|---|--|
| 1st. Average number of pages | { | Advertising Section..... |
| | | Editorial Section..... |
| 2nd. Grade of paper | { | Advertising—Wt.....size.....X.....finish.... |
| | | Editorial—Wt.....size.....X.....finish.... |
| 3rd. Size of page | { | Paper.....wide by.....high. Edges trimmed?.... |
| | | Type.....wide by.....high. No. columns?..... |
| 4th. Publication day | |Copy due.....Forms close..... |
| 5th. What, if any restrictions does publisher make as to borders, cuts, type or copy? | | |
20. What are the present rates for advertising space in this periodical?
(State rates to us and other rates and discounts, when used in combination with other periodicals, also attach rate card in triplicate.)
21. If the advertising rates for this periodical are not the same for all advertisers, give reasons for variation.
22. Does the publisher agree that the rates named are as low as are now in force, and as may be given to any advertiser for an equal quantity of space during one year from present date?
23. What discounts are allowed: Advertising agencies' commission.....%
- Cash payment of bills in.....days.....%
24. What exchange or trade contracts does this publisher make with advertisers for space in this periodical?
25. What is the policy of this periodical regarding editorial, technical, trade or news contributions from advertisers?
26. What average circulation for the coming year is guaranteed for this periodical by its publishers?
In determining the answer to this question consider, as a minimum, the figure below which a reduction in advertising rate would become effective.
27. Will this periodical furnish the advertiser, on request, a statement of the current circulation for any month during the year?.....
28. In the event of the advertiser making an advertising contract with this periodical, will its publisher permit an authorized auditor of the Association of American Advertisers, of which the advertiser is a member, to make a full and complete examination of its circulation for the past year or any later period, the findings of such auditor to be the property of the Association of American Advertisers and its members?

Above information is furnished for the use of
 Signed.....
 ADVERTISING MANAGER FOR

 NAME OF PERIODICAL
 Date.....

315. Essential information.—In one sense the method employed for analyzing results is almost as important as the results themselves; for unless these results are accurate it is difficult to determine the real value of the advertising campaign. Advertisers employ various methods for determining the efficiency of their advertising, but as a rule the analysis is rarely developed to its fullest extent.

The following statement of returns (Form A) is used in connection with the technical advertising cam-

STATEMENT OF RETURNS

.....Division to
Magazine

<i>Character of Return</i>	<i>Character of Inquiry</i>
Coupon.	City and Civil Engineers.
Letter.	State Engineers.
Post Cards.	Contractors.
Letters from offices.	Students.
Requests for sales information.	Miscellaneous.
	Road and Street Commission- ers.

STATEMENT OF ADVERTISING EFFICIENCY

Number of people reachedeach issue
 Number of issues (Cost \$.)
 Cost per issue
 Cost per person
 replies received during issues per issue
 or $\frac{1}{4}$ of 1 per cent efficiency. Cost per inquiry.....

NOTE.—Cost of \$. for issues includes overhead expenses.

(FORM A)

ANALYZING RESULTS

Branch	July	August	September	October	November	December	January	February	March	April	May	June	Total
TOTAL													

CURRENT YEAR

- Average price per unit.
- Revenue
- Advertising cost total
- Cost of advertising per unit

PREVIOUS YEAR *

- Advertising cost total
 - Cost of advertising per unit
 - Revenue
 - Average prices per unit
- (FORM B)

paign in periodicals. Form B represents the advertising results of a campaign on a general article covering all mediums and methods during a whole year's operation. Obviously, a knowledge of the advertising efficiency of the mediums used and the cost of the advertising is required. The forms themselves may vary with the products, just as there are different sales organizations and different methods of selling; but the general principles contained in the records must be made the basis for determining the economic value of the advertising as reflected in the sales conditions.

316. *Recording inquiries.*—In many lines of business the inquiries received from prospective customers constitute the only means of determining the value of a campaign, computed upon the cost per inquiry. This is, of course, particularly true in mail-order advertising. In many instances, however, the inquiries represent merely an insignificant portion of the total advertising audience. Frequently the style of advertising and the nature of the appeal used are so little calculated to induce inquiries, that those received by no means measure the real value of the medium. Under the same general conditions, in the same campaign, and with each medium given the same copy, such inquiries are, however, a fair indication of the comparative value of the different mediums for the purpose of the advertising campaign.

A form used for the collection of data as to inquiries received from advertising, is shown on page 413. (Form C.)

317. *Tabulating circulation idea.*—The Periodical Data Sheet originated by the General Electric Company, and shown on pages 407-10, does not give the circulation data as issued by the average publication, nor does it show such additional circulation data as are re-

ANALYZING RESULTS

Magazine	A	PC	RP	IS	C & B	RC	Gen.	No. Issues	Cost of Adv.	Cost per Inquiry	Kind of Copy
<i>General</i>											A— PC— RP— IS— C & B— Gen.— ?— RC—
<i>Class</i>											Total Circulation reached when using
<i>Trade</i>											A— PC— RP— IS— C & B— RC—
<i>Literary</i>											
<i>Weeklies</i>											

Total no. inq. showing
average cost per inquiry.

Number of issues
according to copy.
(FORM C)

quired in special lines of business. The circulation report of the *Saturday Evening Post*, here shown, contains the general information which the publisher of the better class magazine is willing to give.

January 8, 1913.

The Saturday Evening Post

Published by The Curtis Publishing Company, Philadelphia, Pa.

Advertising Manager—Edward W. Hazen, 1 Madison Ave., New York, N. Y.
Commission allowed Recognized Advertising Agencies—10%. Cash Discount, 5%.
Advertising Forms Close—24 days before date of publication. Appears—Thursdays.

CIRCULATION

Present Total Net Paid Circulation (deducting returns)—2,035,895.

Total Number Printed Last Issue—2,088,000. Average Printed for Last Year—1,935,880.

Average Per Cent. Returned Unsold Last Year—.014.

TOTAL NUMBER BY STATES

NEW ENGLAND STATES

Maine.....	14,615
New Hampshire.....	8,335
Vermont.....	7,931
Massachusetts.....	79,364
Rhode Island.....	11,384
Connecticut.....	34,355

Total..... 155,384

SOUTH EASTERN STATES

Virginia.....	22,449
North Carolina.....	18,767
South Carolina.....	13,291
Georgia.....	28,624
Florida.....	16,632

Total..... 99,763

NORTH ATLANTIC STATES

New York.....	226,546
New Jersey.....	54,768
Pennsylvania.....	169,873
Delaware.....	4,243
Maryland.....	20,384
District Columbia.....	13,846

Total..... 489,660

SOUTH WESTERN STATES

Kentucky.....	22,073
West Virginia.....	18,474
Tennessee.....	23,854
Alabama.....	18,816
Mississippi.....	12,596
Louisiana.....	16,875
Texas.....	59,173
Oklahoma.....	26,113
Arkansas.....	15,015

Total..... 212,989

MIDDLE STATES		WESTERN STATES	
Ohio.....	119,141	Montana.....	15,791
Indiana.....	60,222	Wyoming.....	4,299
Illinois.....	149,984	Colorado.....	25,369
Michigan.....	68,803	New Mexico.....	5,683
Wisconsin.....	46,791	Arizona.....	6,046
Minnesota.....	50,868	Utah.....	9,289
Iowa.....	56,904	Nevada.....	2,867
Missouri.....	67,601	Idaho.....	10,449
North Dakota.....	14,287	Washington.....	50,479
South Dakota.....	14,365	Oregon.....	27,230
Nebraska.....	30,215	California.....	115,297
Kansas.....	35,107		
Total.....	714,288	Total.....	272,799
		Canada.....	90,993
		Foreign.....	12,307
		Grand Total.....	2,048,183

ANALYSIS OF PRESENT CIRCULATION

Subscription Price—\$1.50. Amount of Net Paid Subscription Circulation—546,650
 News-stand Sales—1,489,245 net. Samples—None.
 Complimentary including advertisers, employees and agents—21,000.
 Premium and Clubbing Offers—None.

Towns below 1,000.....	284,327	13½%
From 1,000 to 2,500.....	180,334	8½%
From 2,500 to 4,000.....	98,049	4½%
From 4,000 to 8,000.....	148,423	7%
From 8,000 to 25,000.....	257,795	12½%
From 25,000 to 50,000.....	156,111	7½%
From 50,000 to 100,000.....	149,632	7%
From 100,000 and over.....	678,602	33½%
Foreign and Miscellaneous.....	105,068	6%

March 30, 1912..... 2,053,341

HOW ARE YOUR SUBSCRIPTIONS OBTAINED?

Circulation obtained from subscribers paid in advance at \$1.50 a year or purchased at 5 cents per copy. Not offered in club, given as a premium or accompanied by premiums.

We will give upon request a detailed statement proving our circulation.

PHYSICAL AND MISCELLANEOUS DATA—ADVERTISING RATES

Line Rate—\$8.00, Feb 1-18. Page Rate—\$4,500. ½ Page Rate—\$2,400.
 ¼ Page Rate—\$1,200. Back Cover Rate—\$7,000 (2 colors). 2nd Cover—
 \$5,000. 3rd Cover—\$5,000. Color Rate—Same. Other Preferred Positions
 —Centre double page \$11,000; Pages 1 and 2, page facing third cover, last
 right-hand page.

Payable—Due on closing date of issue in which Adv. appears. Discounts—5%
 cash.

Size of Type Page—12½x9¾. 170 Lines to Column. 4 Columns. Width of
 Columns—2¼. Quality of Paper—Not Given.

Rules for Advertising Typography and Design—Advertisements containing cuts,
 black-faced type, borders, etc., are subject to our change and to resetting of
 type matter.

120-133 screen cut can be used to best advantage.

THE CURTIS PUBLISHING CO.,

E. W. HAZEN.

In order to determine the circulation value of a publication, the advertiser must know how large a part of the total circulation is interested in his product. In other words, he must know the relation of the number of possible buyers to the total circulation of the publication. In the advertising of articles of very general consumption, these two are practically identical. With many products of modern commerce, however, the total circulation of any general medium represents a very much larger number of readers than will buy the article in question. In some cases manufacturers have gone to the trouble and expense of investigating the percentage of buyers in connection with the circulation of the mediums which they are using, particularly magazine and class journals. The chart on page 417 shows how these and other data may be conveniently recorded. (Form D.)

318. *Rate cards.*—Rate cards vary considerably as to the amount of information they contain, and therefore as to their value to the advertiser who seeks to determine the merit of the publication as an advertising medium. In several ways, the newspaper rate cards are probably the most complicated of any. On pages 418 to 422 is shown the rate card of the *New York Times*. From this may be gained some idea of the different rates and classifications that govern the advertising in a modern metropolitan newspaper.

CIRCULATION DATA

Name of Magazine	Total Circulation	Cost of Mag. Page	* Good Location	Circulation of Interest	Cost of Adv. per M. Using Mag. P.	*Good and Medium Location	Circulation of Interest	Cost of Adv. per M. Using M. P.

* Good Location, with money for luxuries such as automobiles, etc.
 * Good Location, and medium location, with money for most general articles involving less than \$500.00 cash exp.
 (FORM D)

The New York Times

"All the News That's Fit to Print"

ADVERTISING RATES

Effective January 1, 1914

GENERAL ADVERTISING RATES

Daily and Sunday

	Agate Line
Run of paper.....	\$.40
*Amusements.....	.50
*Deaths, Marriages, Engagements, and Births, 3 lines \$1.00 (minimum charge); each additional line.....	.40
*Memorial and Lodge Notices, 3 lines \$1.00 (minimum charge); each additional line.....	.40
*Financial—Meetings, Dividends.....	.40

(No special locations on financial pages.)

10% discount on Banks, Trust Companies and Bankers and Brokers' Cards on orders for 3 insertions a week, 52 consecutive weeks. 5% discount on orders, one time a week, 52 consecutive weeks. Minimum space, 14 lines.

Bank & Trust Co.'s (Controller's Call) Statements.....	.40
(†Annual contracts, all calls, with not exceeding 12 lines display heading, per agate line each insertion, 30c.)	
*Political.....	.50
*Reading Notices, 1st page (Adv. affixed).....	3.00
*Reading Notices, inside (Adv. affixed).....	1.50
*Reading Notices on designated inside pages, except editorial (Adv. affixed).....	2.00
*Special Notices (on page opposite editorial).....	.60
*Sporting Events.....	.50
*Undertakers and Cemeteries.....	.50

LEGAL ADVERTISEMENTS

Per Agate Line

*§Assignees' Notices.....	.20
*†Bankruptcy Auctions.....	.15
*§Bankruptcy Notices, inc. U. S. Referees' Notices.....	.15
*Co-Partnership and Dissolution.....	.40
*Court Assignments.....	.40
*§Foreclosure Sales.....	.20
*§Legal Notices.....	.20
*Public Notices.....	.40
*§Referees' Notices.....	.20
*§Summonses.....	.20
*§Surrogates' Citations.....	.20
*§Surrogates' Notices.....	.20

*No space or time discount.

†If published within ten days of Controller's call.

§If displayed, 40 cents per agate line.

¶If displayed, 30 cents per agate line.

The New York Times rejects all doubtful advertisements, and welcomes information from its readers in aid of its efforts to keep its advertising columns trustworthy.

CONTRACT RATES

Space Discounts.

Space contracts, general advertising, within one year:

5,000 lines, or more.....	5 per cent
10,000 lines, or more.....	10 per cent
15,000 lines, or more.....	15 per cent
20,000 lines, or more.....	20 per cent
25,000 lines, or more.....	25 per cent

Space discounts apply only to unclassified general advertising on written contracts; not allowed when time discounts are applied.

Time Discounts.

Rate per Agate Line	One Year	Six Months	Three Months	One Month
*Daily.....	.34	.36	.38	.39
*Three times a week.....	.36	.38	.39	.40
*Twice a week.....	.38	.39	.40	.40
*Once a week.....	.39	.40	.40	.40

Minimum space 14 lines each insertion.

Time discount not allowed when space discount is given.

Position charges not subject to time discount.

*Consecutive weeks.

SUNDAY

Agate Line

Run of Paper.....	.40
Full Sunday copy every month for one year (minimum, 12 insertions), per agate line, 35 cents in the main section of the Sunday edition; 32 cents in the supplemental sections of the Sunday edition, exclusive of Pictorial Section. No other discount on this basis.	

SUPPLEMENTS

Pictorial Section—Sunday edition. Single insertion, 60 cents per agate line. Contract rates, 13 times in one year, 53 cents per agate line each insertion; 26 times in one year, 50 cents per agate line each insertion; 52 times in one year, 45 cents per agate line each insertion. Minimum space, 14 lines each insertion. No other discounts. No designated location. Copy must be received 11 days before date of publication. Illustrated advertisements only. Width of column, 2 inches.

The New York Times Review of Books—40 cents per agate line. Space or time discounts apply. (200 agate lines to column; 4 columns to page.)

Contracts for 52 consecutive insertions, minimum space 14 lines, discount of 10%. This discount applies also to all additional book advertising in main sheet during period of contract. Book Exchange, 25 cents per agate line.

The New York Times Annalist.

Transient rate, per agate line, 20 cents; 52 consecutive insertions (minimum 28 lines), per agate line, 10 cents. Yearly contract advertisers are entitled to 25% discount from transient rate for large display announcements. Type size, page (4 columns), 9x14½ inches. Column width, 2 1-6 inches (13 ems.) Advertising forms close Saturday. Issued Monday morning.

The New York Times Index.

Full Page, one time.....	\$ 35.00
Full page, one year (4 times).....	100.00

POSITION CHARGES—DAILY AND SUNDAY

Extra charge for all general advertising requiring position. Classified advertising to secure position must pay general run of paper rate, plus position charges. Advertisements to secure position must be at least 28 lines in depth, excepting top of column, and top of column next reading, single column, which must be at least 42 lines; double column at least 28 lines in depth. Next to reading, or bottom of column, at least 14 lines.

Position Charges not subject to time discount.

RATE INCLUDING POSITION CHARGES, DAILY OR SUNDAY, PER AGATE LINE	General Run of Paper	Second or Third Page. (Times' Option.)	Last Page.	Page Opposite Editorial Page.	Other Designated Pages. (2 or more at Times' option.)
Run of Paper.....	.40	.60	.55	.60	.45
Next Reading or Bottom of Column.....	.45	.65	.60	.65	.50
Following Reading.....	.50	.70	.65	.70	.55
Top of Column.....	.55	1.00	.80	.80	.60
Following and next Reading.....	.60	.90	.75	.90	.65
Top of Column next Reading....	.65	1.20	.90	1.00	.70
Bottom of Column Surrounded..	.75	1.10	.90	.95	.80

REGULATIONS

Advertisements causing breaking of column rules must be no less than 28 lines in depth for each column rule broken, except on half-pages.

Right reserved to reject, lighten or change type, borders, or cuts, or to limit space of advertisements without notice.

Claims for allowance for errors must be made within fifteen days after date of insertion.

Credit for errors in advertisements, placed by agents, allowed for first insertion only. Full-copy contracts include Help Wanted advertisements.

Contracts with New York City advertisers are executed on The Times standard form—copies supplied on request.

Space on all advertisements in agate type less than ten agate lines charged actual counted lines; ten lines or over charges by agate measurement.

Drawings or other art work supplied to advertisers at cost. Drawings and articles for reproduction accepted only at advertisers' risk.

The forwarding of an order is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by The New York Times. Failure to make the order correspond in price or otherwise with this rate card is regarded only as a clerical error and publication is made and charged for upon the terms of the schedule in force, without further notification.

Size of printed page, $17\frac{1}{4} \times 21\frac{1}{2}$ inches—8 columns to page, 300 agate lines to column, 14 agate lines to an inch; width of columns, $12\frac{1}{2}$ ems pica.

ANALYZING RESULTS

421

“Till Forbid” orders are without time limit and subject to change in rate without notice.

Cancellation of orders over the telephone not recognized unless confirmed the same day in writing.

CLASSIFIED ADVERTISEMENTS

CLASSIFICATION	PER AGATE		ONE YEAR				
	LINE		Full copy				
	1t.	3t. aw.	7t. con.	52t. Sun.	156t. 3t. aw. 7t. aw.	30t. min.	
*†Agents Wanted.....	.30	X .28	X .25	.....	X .22	X .20
Apartments and Flats..... (78 times—23c. per line.)	.30	.28	.25	.23	.22	.20	
Apartment Hotels.....	.30	.28	.25	.23	.22	.20	
Art..... (Full Copy, Sunday only, 1 year, 30c.)	.40	.....	.....	.....	.....	.....
Auction Sales.....	.30	.28	.25	.23	.22	.20	
Automobiles and Motor Boats..... 5,000 lines in one year or full copy every month for one year (minimum of 2,500 lines), 35c. per line each insertion.	.40	.....	.....	.....	.....	.....
*†Automobile Exchange.....	.30	.28	.25	.23	.22	.20	
Bicycles.....	.30	.28	.25	.....	.22	.20
*†Boarders & Board Wanted.....	.20	.18	.15	.....	.....	.....
Book Exchange.....	.30	.28	.26	.25	.20	.25	
Building Material.....	.30	.28	.25	.....	.22	.20
*†Business Notices.....	.40	.30	.28	.....	.22	.20
*†Business Opportunities.....	.40	.30	.28	.....	.....	.20
*†Country Board.....	.30	.28	.25	.....	.....	.20
*†Dogs, Birds & Poultry..... Dogs, Birds & Poultry..... One or more times per week, 26 times, 35c.; 52 times, 30c.	.30	.28	.25	.....	.22	.20
Dressmakers & Milliners.....	.30	.28	.25	.....	.22	.20
*†Employment Bureaus.....	.30	.28	.25	.....	.22	.20
*For Sale.....	.30	.28	.25	.....	.22	.20
*†Help Wanted.....	.15	.....	.....	.....	.....	.....
Horses & Carriages.....	.30	.28	.25	.....	.22	.20
Hotels & Restaurants.....	.30	.28	.25	.....	.22	.20
†*†Lost, Found, Rewards.....	.35	.30	.20	.....	.....	.....
Mortgage Loans.....	.35	.30	.28	.....	.27	.25
*†Pianos & Organs.....	.30	.28	.25	.....	.22	.20
Public Notices.....	.40	.....	.....	.....	.....	.....
*†Purchase & Exchange.....	.30	.28	.25	.....	.22	.20
Railroads & Steamships.....	.30	.28	.26	.....	.....	.22
Real Estate..... (78 times—23c. per line.)	.30	.28	.25	.23	.22	.20	
*†Religious Notices.....	.25	.....	.....	.....	.....	.....
Resorts..... (30t. a w., 25c. per line.)	.30	.28	.25	.....	.22	.20
*†Rooms to Let or Wanted.....	.20	.18	.15	.....	.....	.....
*Schools.....	.30	.28	.25	.....	.22	.20
†Situations Wanted.....	.15	(2t. a w.)	.25	.....	.....	.....
Storage.....	.30	.28	.25	.....	.22	.20
*†Yachts, Vessels, etc.....	.30	.28	.25	.....	.22	.20

*Only single column advertisements accepted.

†Paragraphing, white space, agate caps. No display.

X Must include Sunday.

‡Sunday insertion not required.

Yearly rates allowed only on written contracts.

SIX WORDS to a line, set in agate; caps, FOUR words.

No advertisement accepted for less than the price of two lines.

Display advertisements of Real Estate or Automobiles must be at least seven lines, with two-line display type.

On orders for classified display advertising, 140 lines or more, minimum space to secure contract rate must be at least fourteen lines.

On less than 140 lines, minimum must be at least 10% of largest advertisement, and not less than seven lines.

Change of copy permitted often as desired, provided the size of the advertisement remains the same or is increased, the largest advertisement to appear on Sunday.

Advertisements ordered under other than proper classification, if accepted, pay the higher rate.

CHAPTER XXIX

EFFECT OF ADVERTISING UPON THE RETAILER

319. *Development of manufacturer's problems.*—The change in the distribution process, whereby the manufacturer is compelled to employ territorial distributors and dealers handling many other products of the same general nature, and the change in the selling process which requires manufacturers to announce in a public manner the character and value of the service, have obliged manufacturers to study marketing from a much broader viewpoint than they were formerly accustomed to. Today the manufacturer is interested not only in the sale of the goods to the dealer and their resale to the consumer, but also in the uses to which the consumer puts them, and in the increase of individual consumption.

It should be noticed that those methods of distribution which increase the individual consumption and the number of purchases by individual dealers, are much more valuable to the manufacturer than those which merely increase the number of consumers. If, however, both objects may be obtained at the same time, the highest results will have been reached.

It is interesting to note that while the efficiency of production evidently is increasing, the efficiency of distribution appears to be decreasing. It has been estimated that at the present time it requires nearly fifty per cent more people to distribute \$1,000 worth of goods than it did fifty years ago. Moreover the persons thus engaged are paid approximately 34 per cent more wages

today than at that time. This strongly suggests that distribution is not keeping pace with the other departments of industry; in fact, it is believed that but for increased efficiency in manufacturing, selling prices would be still further advanced.

The difficulties experienced in distribution make it necessary for the manufacturer to consider more seriously the analysis of markets and consumers, of buying habits and of distributors. At the start of his analysis, the manufacturer has had to study the position of the retailer in order to determine to what extent he should aid the latter in working out more efficient methods of distribution.

Until a few years ago, little serious attention had been paid to the problem of distribution, since until then the possibilities of manufacturing had been receiving chief consideration. In most of the manufactured lines the growth of the country had produced a condition in which the supply was unequal to the demand. It was not until this condition changed to a point where the supply was greater than the demand, that the problem of effective and economical selling became sufficiently interesting to induce the manufacturer to give it real serious thought. But even this incentive to investigation was overshadowed by the necessity of studying the effect of advertising. Under its influence such investigation was now seen to be of vital importance.

320. *Advertising adds to requirements.*—Since effective advertising requires a definite policy, conducted for a sufficient length of time and over a sufficiently large territory, such advertising cannot be readjusted and reconsidered from day to day or from week to week, as may be done in the case of selling by salesmen. The mistakes of a few salesmen may as a rule readily be cor-

rected without affecting the policy of the house or injuring its reputation for integrity. But advertising with its appeal to public opinion makes it necessary for the policy to be fully determined in advance, since a public announcement can only with difficulty be recalled. Nor is it easy to change the attitude of the public to which one is appealing after such appeal has been made for some time. Because of this fact, it is important that the advertising plan be fully worked out in the first instance. A prominent advertising man recently said that until a few years ago probably ninety per cent of business enterprises were launched without any definite selling plans and without any definite idea as to the cost of securing a market. Under these circumstances success was possible only when the mistakes which were made either adjusted themselves, or could be remedied before serious damage had been wrought.

In the case of advertising, however, with the numerous factors which enter into the subject, it would be quite possible to use up all available capital before the mistakes were brought to light, since it would necessarily require considerable time before an experiment conducted in this manner could be brought to completion. The advertising graveyard contains the bones of many a proposition that in its day presented a fine appearance, and gave promise of long life and substantial success.

Group or bulk operations, as contrasted with the activities of a single unit, must of necessity receive more careful analysis, since the possibilities of loss through mistakes are so much greater. Advertising represents the bulk method of selling, and has enforced upon the manufacturer the necessity of clear, analytical thinking if he wishes to secure a market. Such study includes the retailer since the advertising appeal of the manufacturer

is to the consumer who is the retailer's customer. The manufacturer obligates himself to carry out certain public contracts of service for that customer. Indirectly he also obligates the retailer to perform his share in the carrying out of those contracts. The latter fact is probably better understood by the manufacturer than by the retailer, who in many instances has not yet learned to see wherein his position now is changed from what it formerly was.

321. *New position of retailer.*—Previous to the development of advertising to its present general form, the position of the retailer was quite distinct from that of the consumer and manufacturer. Then as now, he was, of course, a representative of the consumer, buying from the manufacturer the goods which the consumer was ready to buy again from him. He was not obligated, however, to secure any special service from any special manufacturer, but was free to exercise his own judgment as to the quality, character and brands of goods that he bought. He was under no obligation to choose the goods of any manufacturer in particular, since the latter had established no relations with consumers, nor was he accountable for his selection to the consumer, since the latter had no individual knowledge of the goods, and did not, therefore, discriminate in their selection. When the manufacturer, realizing that the distributor was the final arbiter of his goods, approached the consumer in the hope of establishing a market, the retailer felt that his position was being assailed, and it was a long time before he was willing to accept advertised commodities. Even today, in many cases, the retailer has a prejudice against such goods. By reason of these facts, however, the position of the retailer has changed. He is still a representative of the people, but he cannot

exercise his own unsupported judgment as to what he shall buy for their use. The people, in fact, have a very pronounced say as to the nature of the stock which he is to keep, both with regard to quality, style and brands, and they insist that he keep it if they want it.

This is because the manufacturer has been willing to make a public contract with the people as to service and quality, leaving it to the consumer to compare the performance with the contract. The retailer is, of course, a direct party to this contract, since he, as the representative of the consumer, is expected to secure and develop for the benefit of the latter the service which the manufacturer has publicly undertaken to render. Accordingly, the dealer's part in the distribution of the advertised products is not fulfilled merely by buying the goods from the manufacturer. He is indirectly obligated to the consumer to give him in goods and service exactly what the manufacturer has promised in his public statements.

This, of course, brings in the moral side of the question of substitution, which during the past few years has been dwelt upon so much by advertisers. The trouble in this respect seems to arise from a confusion in the minds of the manufacturer and dealer as to their relative position with regard to the public. The dealer, because he had been accustomed to exercise considerable freedom in the selection of the goods which he sold to the public, did not realize that this freedom was given to him only because the public had turned over to him, as its representative, the work of buying, not wishing to be bothered with the details involved. Had the retailers always regarded themselves as representatives of the consumer, and always considered the character, quality and price of the goods from that point of view, the con-

sumer would not now be checking him by demanding that he buy those things which the manufacturer has publicly announced and guaranteed. The retailer has, in fact, quite generally regarded the public as his patrons, to be dealt with as he thought best.

322. *Difficulties of retailer's position.*—So long as the retailer maintains his old point of view, the old difficulty will continue, and he will go on in his old way of buying and selling, making it a question of shrewdness between buyer and seller, with disparagement as to quality and quantity of certain goods and haggling as to price as part of the game. The manufacturer, obliged by the necessity of his position to base his price on cost and values and to standardize qualities and quantities, found it no difficulty to go out to the public with a contract in the form of a public announcement of his claims. In doing so, however, he made it increasingly difficult for the dealer to continue his ancient method of buying and selling, because the public itself was now being taken into the manufacturer's confidence as to values and qualities. In turn, the public began to demand of the dealer what had been promised by the manufacturer.

Naturally enough, the progressive and wide-awake retailer, having discovered the change in the public attitude toward buying and sensing the new state of treatment regarding selling, quickly adjusted himself to the new conditions. In almost any line of business, however, the number of retailers is large—in many lines excessively large. Many of these are dealers of small means who do a small business. The latter class constitute the less efficient merchants who as a rule display indifference toward modern methods of merchandising. It is with this latter class of retailers that the manufacturer experiences his greatest difficulty in obtaining coopera-

tion for the policy of guaranteeing quality and quantity by means of announcements to the public.

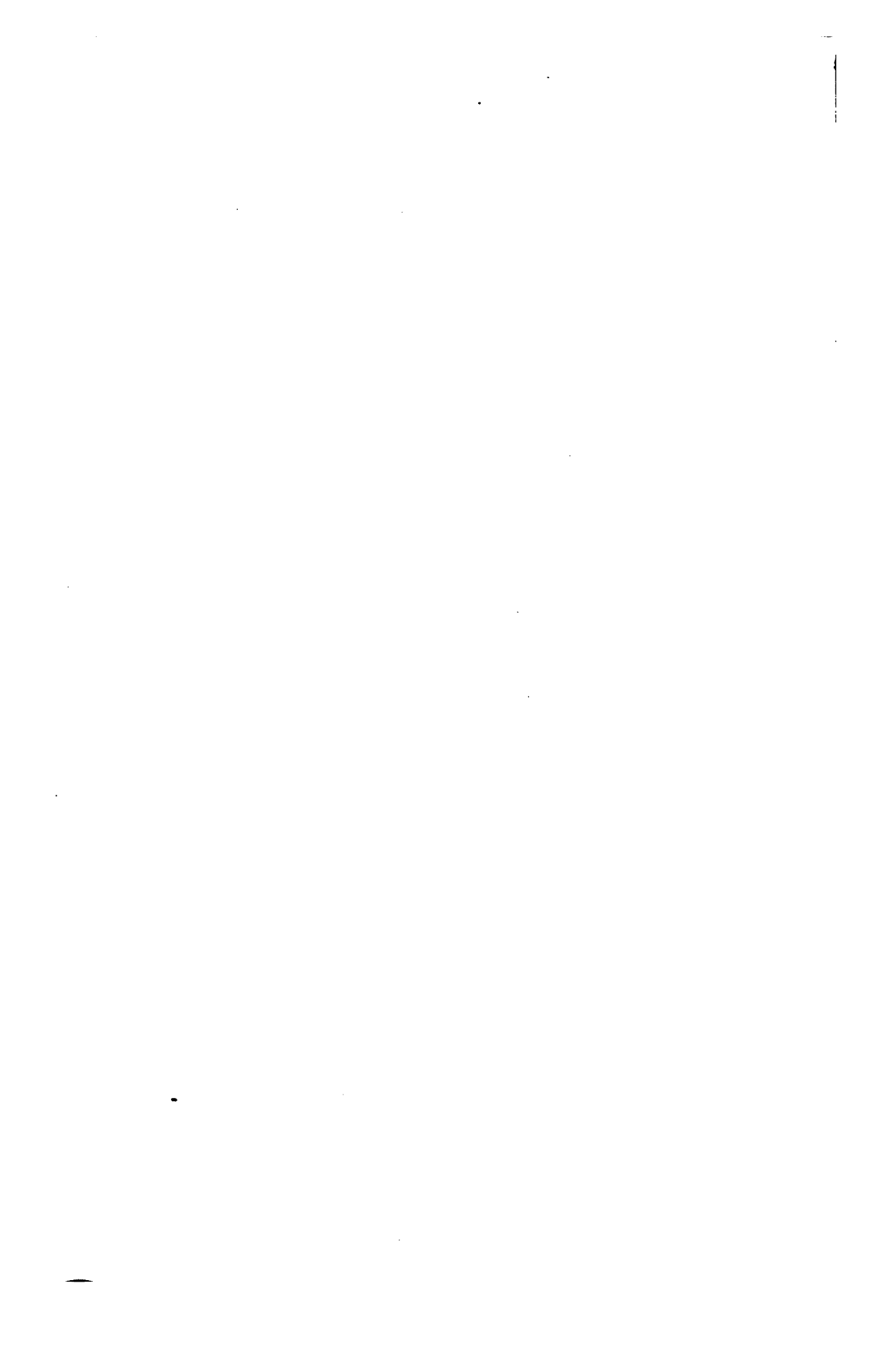
323. *Modern merchandising tendencies.*—The modern tendency in merchandising is undoubtedly in the direction of establishing closer relations between manufacturer and consumer. Stability of business is of the utmost importance to the former, not only because of the large amount of money usually invested in the enterprise, but also by reason of the necessity for keeping a large number of employés at work. It is well known that some mail-order houses and some department stores represent so large a proportion of the output of the factories from which they buy, that they have come to control almost entirely the policy and profits of those factories. In one such case that recently came under observation, the proprietor of a factory making household goods for mail-order houses was notified by his chief customer that nothing but a reduction in price to a certain point would secure a continuance of the business. The manufacturer was thus made to face the disquieting alternative of losing either half his profits or three-quarters of his trade. This difficulty obtains also, though perhaps in a lesser degree, where the manufacturer's product is bought by a few large jobbers, or where the number of buyers in any case is small. The evil is aggravated where the few customers buy only for resale, as in that case the features of quality and service are usually considered of less importance than that of immediate profits. Of course, if their judgment were sound, the dealers would realize that quality and service inevitably affect ultimate profits; but this consideration frequently lies beyond their horizon.

In accordance with the foregoing view of the distribution situation—a view, by the way, not wholly unop-

posed—the business of retailing will probably become more and more confined to the intelligent distribution of commodities concerning which the consumer has some knowledge and for which he has a present want. It is reasonable to believe that this will make for increased distribution efficiency, inasmuch as it relieves the retailer of the necessity of “selling” the product, this having been done by the manufacturer through his advertising. It is highly probable, too, that as a result of this policy, the public’s confidence in advertised goods will increase so that less suspicion will attach to such public announcements. This in turn will insure the selling and buying of goods upon considerations of true values and services on a constantly broadening scale. The selling of goods for general consumption by a process of haggling, or by an exercise of wits, or on a plan requiring measures for self-protection on the part of the buyer, is not in keeping with the merchandising spirit of our progressive age.

324. *Advertising and ethics.*—If, as has been asserted, the chemist is the most important factor in modern manufacture, it is perhaps equally true that the advertiser because of his necessary knowledge of human nature, will rapidly become the most important man in modern marketing processes. It is inevitable in any case that business men should realize more and more the existence of an agreement between economic principles and philosophic truths, so that more and more the things which have been considered purely moral precepts will be seen to be in fact epigrammatic directions for practical success. The interdependence of all cooperative work in modern industry illustrates, in fact, the economic application of those ideas of service which have heretofore been viewed almost wholly from their moral

side. Thus when we read: "He who would be greatest, let him be the servant of all," we may paraphrase it to read: "He who would make the greatest success in life, let him give the most value to the largest number of people."



QUIZ QUESTIONS

(The numbers refer to the numbered sections in the text)

ADVERTISING

PART I: HISTORY AND SCOPE

CHAPTER I

1. What effect did the increased production of goods have on advertising?
2. What is the purpose of advertising? Why did not the cobbler of the 17th century need to advertise?
3. What was the most primitive form of advertising?
4. How did the mediæval crier announce his wares?
5. Discuss the early use of the trade mark.
6. Give some early examples of the use of sign-boards.
7. How were signs used in mediæval times?
8. Name some of the various kinds of signs used to-day.
9. What country produced the first advertisement of a commercial nature? What products were the subjects of early advertising?
10. During the earlier periods of American history what products were advertised?
11. Describe Benjamin Franklin's methods of advertising his almanac.

CHAPTER II

12. What unusual demands did the industrial revolution make upon advertising?

13. What great force helped to raise the standard of living during the 19th century?

14. How does advertising differ from publicity?

15. Compare the attitude toward advertising of the early newspaper with that of the modern newspaper.

16. Describe the advertising which appeared in the early magazines.

17. Of what relative importance to magazine publishers is their advertising revenue?

18. How do the magazine publishers answer the claims that the postal deficit is due to the carrying of magazines filled with advertising?

CHAPTER III

19. Upon what does the difference in advertising and salesmanship depend?

20. Upon what depends the usefulness of advertising? May it be more important with some products than others?

21. Why is it difficult to measure the efficiency of advertising? May it be successful even though inefficient?

22. Which requires more careful preliminary analysis, advertising or personal salesmanship? Why?

23. Which more readily insure belief, spoken or printed words? Explain.

24. What advantage in molding public opinion has advertising? How is additional publicity secured at times?

25. How may a concern through advertising control its representatives?

26. Show how advertising and salesmanship cooperate in getting business. What advantage in making the salesman a closer?

27. How are advertising and the general plan of distribution interrelated?

28. What type of concern makes advertising its sole selling force?

29. What limitations has the plan of selling direct?

PART II: PSYCHOLOGY OF THE APPEAL

CHAPTER IV

30. What is the "appeal" in advertising? Name the motives which are common to all persons.

31. How is advertising judged? Why is the accurate transfer of an idea through its expression almost impossible?

32. Compare advertising with steam.

33. Name the four mental states which an advertisement should create.

34. What is the first task of an advertisement?

35. Illustrate how contrast is used to secure attention.

36. Why must care be used in taking advantage of curiosity to attract attention?

37. Illustrate the use of the self-interest appeal to attract attention.

38. Why does action secure attention?

39. How may the presentation suggest action?

40. Distinguish between favorable and unfavorable attention.

41. Why should the illustrations in an advertisement be relevant?

CHAPTER V

42. Is human nature motor or static?

43. How is suggestion used in advertising?

44. What lesson can the advertiser learn from the formation of mental images?

45. Why must an advertisement create a strong image?

46. Why must a succession of images be produced?

47. Illustrate.

48. To what extent should imagination be considered in writing advertisements? Why?

49. What is the practical application of the knowledge that images are recalled rather than created anew?

50. Show how images contend for the domination of the prospect's mind.

51. How is the power of suggestion reinforced?

52. How are mechanical means used to induce action?

53. Why is it well to limit the time in an advertisement?

CHAPTER VI

54. Why does the artistic appeal have power?

55. Recall an advertisement which conforms to the law of rhythm. One which does not.

56. Illustrate the natural desire for rhythm.

57. Of what practical importance is rhythm in advertising?

58. How do the colors used in an advertisement affect its value?

59. What colors appeal to children? Savages? Civilized adults?
60. What factors determine the choice of the colors to be used?
61. Is there an instinctive liking for certain forms as there is for certain colors?
62. What is the "golden section of architecture"?
63. Why should paragraphs be indented in advertisements?
64. Name the general rules to be considered in choosing type faces for an advertisement.
65. How is advantage taken of the association of ideas and form?
66. What part may sentence structure play in the advertisement?
67. Under what circumstances may long sentences be used? Short sentences?
68. Is the tendency toward short simple sentences or vice versa?
69. Why does the eye prefer certain arrangements of the type?
70. Does the movement of the eye in reading conform to the law of rhythm?
71. What does Professor Huey's chart show?
72. Why is legibility important?
73. Why should unusual words, forms and arrangement be avoided?
74. Which part of the letter is most easily recognized?
75. What determines which part of the advertisement shall be most prominent?

CHAPTER VII

76. Why is analysis of advertising valuable?
77. What constitutes analysis?

78. Under what disadvantages does the advertising manager labor as compared to the laboratory investigator?

79. What three considerations affect the pulling power of an advertisement?

80. Illustrate the value of preliminary laboratory tests of advertisements?

81. In what four steps is the advertiser interested?

82. Why is unity so important in an advertisement?

83. Under what circumstances does a long advertisement hold interest?

84. Illustrate the test of desire value.

85. In what respect is the advertiser a practicing psychologist?

PART III: THE TOOLS OF ADVERTISING

CHAPTER VIII

86. What is the purpose of Part III of this volume?

87. Why should the advertiser know something about printing? What is printing? Engraving? Lithographing?

88. Name and describe the four main classes of type.

89. What is the difference between old style and modern Roman?

90. Describe some of the common type faces.

91. What important improvement has been made in placing type faces on the body of the type?

92. Why is the size of type bodies important?

93. What is the point system?

94. Distinguish between monotype and linotype.

95. How is type measured? What is an em?

96. What is a lead? "11 on 12"? Emquad? Enquad?

97. Give some suggestions bearing on the choice of type sizes.

98. What rules govern the use of borders and ornaments?

CHAPTER IX

99. What are the two main purposes of illustrations?

100. Describe the preparation of the zinc plate for etching.

101. Describe the etching of a zinc plate.

102. Describe the process of making a half-tone.

103. Why are "zincs" and half-tones so costly?

104. For what purpose are electrotypes and stereotypes used?

105. What is the average cost for etchings? Half-tones?

106. How is a colored illustration printed?

107. What is meant by sizing? Calendering?

108. How would you test paper?

109. What is cover paper? Bristol board?

110. Why is it important to have the number of pages in a booklet in multiples of four?

CHAPTER X

111. Why is display important?

112. What considerations affect the choice of the enclosing form?

113. How be guided in the selection and arrangement of material?

114. Why use margins?
115. Where is the optical center of an advertisement?
Is its location important?
116. How is balance obtained?
117. Name the methods of securing emphasis.
118. How is action suggested in an ad? Rest?
119. Why are illustrations used in advertisements?
120. Does the illustration of the article have any value? Give examples.
121. What should guide the use of trade mark illustrations?
122. Why are human interest illustrations valuable?
123. What determines the kind of illustration to be used?
124. What is the language of color? How can this be put to practical advantage?
125. What is a layout?

CHAPTER XI

126. Why are rules for preparing copy dangerous?
127. Can display and text be separated?
128. How does the advertisement differ from the letter?
129. By what should copy be judged?
130. What is "punch?"
131. How is economy of the reader's time assured?
132. Need every advertisement perform all the functions of an advertising appeal?
133. How may an advertisement attract attention?
134. What is necessary to arouse desire?
135. Upon what should "talking points" be based?
136. What three kinds of evidence can be used to secure conviction?

137. How may action be stimulated?
138. Explain why unity is important in an ad.
139. What is right order, construction and connection in advertising?
140. How secure emphasis aside from the arrangement of the ad?

CHAPTER XII

141. Distinguish between reason-why and human-interest copy.
142. What makes reason-why copy more useful than human-interest copy?
143. How is choice between two different articles avoided?
144. What determines the length of reason-why copy?
145. How should the reader's deliberation be directed?
146. Show how the arguments for a product may be analyzed.
147. What sort of evidence is valuable?
148. Toward what result does the work of analysis tend?
149. From what three standpoints may reason-why copy be presented?
150. Under what conditions would you use the inductive method of presentation? The deductive method?
151. How does the tone affect the value of the advertisement?

CHAPTER XIII

152. Can the human-interest appeal be eliminated from an advertisement? Why?

153. Give simple illustrations of suggestion. Distinguish between suggestion and reason. Think of an ad where suggestion is used.

154. When should human-interest copy be used?

155. Compare the value of positive with negative suggestion? When may negative suggestions be preferable?

156. How may one appeal to the senses? Illustrate.

157. What danger in using sense appeals?

158. How does the advertiser use imitation? What sort of people should he show as types to imitate?

159. What emotions are commonly appealed to? Should a negative appeal ever be made?

160. The "Great-I-Am" copy was first used in what connection? What limitations has its use?

161. How is the inspirational appeal used? Into what does it easily degenerate?

162. How secure the most strength when using story copy?

163. What is atmosphere? What danger to be avoided in securing it?

CHAPTER XIV

164. How may the sales letter differ in diction from the advertisement? What especial reason why the advertising writer should possess good diction?

165. Why should simple words and constructions be used? How may such simplicity be cultivated?

166. To what is lack of exactness usually due? How develop exactness in diction?

167. Should one use idioms? Slang?

168. Show how concrete and figurative expressions may be used.

169. What is euphony? How is it secured?

170. How should words be chosen with a view to class, or degree of refinement? Name the different styles from this standpoint?

171. How is proper word atmosphere secured?

172. Upon what requirements does a distinctive name depend? Illustrate.

173. Which of these copy reminders is especially serviceable to you?

CHAPTER XV

174. Which of the three ways of preparing an advertisement ordinarily is best?

175. Should the advertiser feature his own picture in the advertisement? Show a picture of the article?

176. In what sort of copy is most space given the illustration? Name advertisements of this sort.

177. Compare inquiry copy with publicity copy. What determines the relative importance of display and text?

178. In what cases is a good headline especially important? Upon what qualities does such a headline depend?

179. What material in addition to headline may well be set in display type? Why is a negative headline usually bad?

180. What relation should the headline bear to the text which follows? Illustrate.

181. Of what importance is harmony between illustration and text?

182. How proceed should it be necessary to fit copy into given spaces? What rules may be followed in condensing copy?

CHAPTER XVI

183. How is "getting across" insured in practice?

184. What qualities should characterize newspaper display and copy?

185. What type of appeals is most frequently used in newspaper copy? How is department store advertising planned?

186. Why is it preferable to use well-patronized want columns? How prepare copy for such columns?

187. What advantages for display do magazines offer? For inquiry copy? For reaching a higher grade of readers?

188. What suggestions may be given concerning technical copy? From what point of view should trade-paper copy be written?

189. In writing farm-paper copy, what general considerations should be kept in mind? How make such copy most effective?

190. When preparing copy for women's publications, what general plans may well be followed?

191. Upon what subjects may be based effective reason-why copy for women?

192. Why should bill-board copy be brief? What effects are to be avoided?

193. How may copy be planned to secure best results from programs? From calendars?

194. Why are copy ideals often modified in practice? What is the general tendency, however?

CHAPTER XVII

195. Of what importance to adapt copy to medium? What is the practice of the New York Telephone Company in this respect?

196. What general rule regarding the definiteness of field covered by a magazine?

197. How does the editorial matter assist in classifying a medium?

198. Historically, how have editorial and advertising matter developed? How has the increase of advertising influenced the periodical business?

199. Upon what basis should advertising rates be determined?

200. What tendency are publishers manifesting toward the responsibility of their advertisers?

201. Mention certain rules of the Curtis Publishing Company. What is their general object?

202. Into what four classes may publications be divided?

203. Name some general publications. Why are they necessarily restricted as to news?

204. How may editorial matter be classified?

205. Which type of editorial matter predominates usually?

206. What purpose has "how-to" editorial matter?

207. In what amount and place is inspirational matter usually found?

208. How is entertaining matter being blended with the other types?

209. Why are women's magazines developing and becoming of importance to the advertiser?

210. How did magazines come to run classified advertising?

CHAPTER XVIII

211. What are trade papers? Is the field uniformly covered?

212. From what beginning did the trade journal develop?

213. Into what three classes may trade journals be divided?

214. Illustrate the difficulty of keeping the appeal of a trade paper true to type.

215. Compare trade journals with general magazines in respect to quantity and quality of circulation.

216. Describe the origin and present value of trade paper service.

217. What strong points do trade papers possess? What disadvantages?

218. What is a farm journal? What movement raising advertising standards did these papers easily inaugurate?

219. Of what advertising service are farm journals?

220. Upon what does the advertising value of farm journals depend?

221. Discuss the first uses of newspapers. What invention has greatly increased their powers as an advertising medium?

222. Are American newspapers provincial? How do they compare with English papers in this respect?

223. As to frequency of issue, how may newspapers be classed?

224. In securing immediate, repeated or local interest, what advantage does the newspaper offer?

225. What disadvantages in newspaper advertising?

226. Are elastic advertising rates desirable? What is the tendency in this direction?

CHAPTER XIX

227. Upon what common fact is outdoor advertising based? When was such advertising first used?

228. What are the characteristics of good outdoor copy? Why is this advertising supplemental?

229. How much do posters cost? What opposition has been roused by them? Why is a knowledge of this of value to the advertiser?

230. Estimate the cost of a bill-board campaign.

231. What elements of strength and of weakness in the organization of bill-posting concerns?

232. Upon what elements does the cost of painted signs depend? Approximately what is the charge made advertisers?

233. What risks are to be met in using posters and signs?

234. Describe the use of electric signs.

235. What is the cost of these signs? Why is it well to use motion effects?

236. Illustrate how prospects determine the location of electric signs.

237. Who thus far have been the chief promoters of electric advertising? Is the business well organized?

238. To what indoor uses is electrical advertising put?

239. Where were street car cards first used? Upon what fact does their value depend? Of whom may such advertising be bought?

240. Upon what points should the advertiser have information in deciding whether to use street car cards?

241. What elements should be considered in preparing street car copy?

242. Why is direct and stirring appeal important in street car copy? How is this to be secured?

243. For what uses is street car advertising well adapted? For what not? How is the business organized?

CHAPTER XX

244. What is the aim of the booklet? How is its style, composition, etc., to be determined?

245. Approximately what size of booklet is advisable?

246. How is a booklet made effective? What strategy did one advertiser prove worth while?

247. Why are people usually prejudiced against hand bills? What two risks does the advertiser have in using hand bills and samples?

248. How is the distribution of hand bills and samples organized by agencies?

249. How is the cost of such distribution computed?

250. What suggestions may be given concerning the use of advertising blotters?

251. Upon what fact is based the advertising value of the specialty or novelty?

252. How may one get more effective advertising service from calendars?

253. When was the house organ first used? What classes of house organs?

254. How is a good house organ produced?

255. Estimate the printing and distribution cost of a house organ. To what use do some concerns put these publications?

CHAPTER XXI

256. Why have manufacturers much interest in dealers and their sales methods?

257. What wasteful methods characterize much of the dealers' aids?

258. How does a certain hosiery company make sure its aids are used intelligently?

259. Mention the various plans by which firms control the supply of dealer helps.

260. Of what value is a store card? How is their use being made more effective?

261. How is the plan of demonstrations carried out?

262. What influence toward substitution have demonstrators?

263. Upon what does the value of sampling depend?

264. Through what various plans do advertisers use and improve the sampling method?

PART IV: PLANNING THE CAMPAIGN

CHAPTER XXII

265. Why is careful preliminary investigation desirable?

266. How does consumption capacity enter into the advertising plan?

267. What influence upon the advertising estimate have competitors?

268. Factory output is of what control over territory and sales activity? How does price enter into the advertising policy?

269. Why should the size, shape and designs of the package be given careful attention?

270. How make the package a strong advertising power?

271. What suggestion as to quality may the package possess?

272. In order to reproduce well, what characteristics should the design possess?

273. How determine whether an article is advertisable?

CHAPTER XXIII

274. How is "lack of capital" often to be explained? Why is it relatively easy to sell a small percentage of goods?

275. What light do statistics of annual and increasing consumption throw upon a concern's prospects of business?

276. Will a larger market always mean increased marketing efficiency?

277. How is information concerning square miles and per capita consumption used by advertisers?

278. Should a product be one put to various uses, how may its advertiser capitalize the advantage?

279. Suppose the want but no demand exists, what is the procedure?

280. What problems are presented by competitors? How should they be studied?

281. How may opportunities often be disclosed by territorial analysis?

282. What questions concerning advertised or unadvertised brands should be considered? In what spirit should the investigator work?

283. To which is advertising best adapted, fixed or fluctuating standards of price and quality? Under what necessity does this place the man who would advertise?

284. How does the relative strength of competition affect the problem? What is the general aim of analysis?

CHAPTER XXIV

285. In estimating the size of the advertising appropriation, what factors are to be considered?

286. When should advertising cost comprise but a small part of the marketing cost? When may it comprise practically all?

287. What adjustments may be made in the advertising plan according to the sales force with which it cooperates?

288. Ordinarily, what limit to sales should be recognized?

289. Fluctuations in conditions usually warrant what counter changes in advertising appropriation?

290. Of what use is consumer analysis? What is a consumer type?

291. Compare in point of difficulty the changing of old buying habits with the developing of new demands.

292. In determining whether to sell by advertising or salesman, what three general questions should be considered?

CHAPTER XXV

293. Why should the advertising manager be broadly trained? In what subjects should he be well trained?

294. Due to what limitation inherent in his work does the advertising writer require especial literary ability?

295. What editorial demands are made upon the advertising manager?

296. How will artistic perception serve the advertiser?

297. Of what importance to an advertiser is power

of business analysis? To what criticism in this respect have advertising men often been subjected?

298. Of what service to the advertising manager is executive ability?

299. What difference between the knowledge of public sentiment which serves an editor and an advertising manager?

300. What are the duties of an advertising manager?

CHAPTER XXVI

301. Describe the dual position occupied by the advertising agent. Account for this position.

302. Who pays the advertising agent? Why is he able to render valuable service?

303. Name the three departments of an agency organization? What size of agency organization seems most effective?

304. What service does the agency afford the advertiser? How does this apply to space rates?

305. In what respects is the agency's work likely to be superficial?

306. What are the reasons why both publisher and advertiser should be satisfied with the agency?

307. Why is it not well for a manufacturer to rely entirely upon agency work? How does the source of the agent's remuneration tend to affect the value of his advice?

CHAPTER XXVII

308. Into what two divisions may the advertising department be organized? How is cooperation secured?

309. How is the advertising plan drawn up and tested out?

310. To what extent should rules and regulations, forms, etc., be introduced?

311. For what various purposes should appropriate equipment be provided?

312. What sub-divisions of system and equipment have been recommended by the Association of National Advertising Managers?

313. For what two purposes may accounting be used in an advertising organization?

CHAPTER XXVIII

314. In analyzing results, what use may be made of forms?

315. What information may be regarded as essential in estimating advertising efficiency?

316. Under what conditions is the number of inquiries a good test of advertising results?

317. In determining circulation value, distinguish between readers and prospects.

318. What is a rate card? What information does it give?

CHAPTER XXIX

319. Compare the manufacturer's present problems with those of heretofore.

320. Why does advertising require more careful planning than other methods of selling?

321. What is the new status of the retailer in relation to manufacturer and consumer?

322. Under what difficulties does his new status place the retailer?

323. What plan of distribution will likely prevail in the end?

324. Upon what firm ethical foundation is merchandising and advertising based?

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